# The American Home

10c

May 1933

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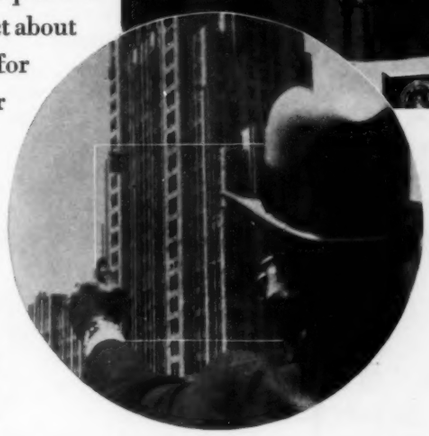

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# ON THE HEARTH OF THE AMERICAN HOME

*H. Armstrong Roberts*

## Will you help us?

**Will you help us edit our magazine? After all, it is *your* magazine and you probably have some very definite ideas of what you'd like to see in it. Next month, then, I shall divulge all the good things I have up my sleeve, and would consider it a personal favor if you will take the time and write me which of them you are interested in and any other suggestions you may care to make. Reaching so many homes, it is impossible to please all of you all the time, but with your suggestions I can make it more helpful to a greater number of readers each month**

## Goin' traveling?

WE INVITE those American Home readers who are planning vacations now to call on us for travel information. Whether it be a trip abroad to play golf on famous links of Scotland, sight-seeing ancient castles, discovering beauty spots in our own lovely land, or just a fishing trip, be sure we'll be glad to help you with your plans—or even make up your minds for you! We welcome every opportunity to be of personal service to readers, but to expedite the clerical work involved in our replies and to eliminate all errors in addresses we must ask that a stamped, self-addressed envelope accompany every inquiry.

. . . . .

One billion dollars we spent last year for artificial light! And, according to our information, dusty globes and reflectors, soiled walls and ceilings, and faulty wiring systems would have saved $300,000,000 alone.

. . . . .

A new piano shown in a recent exhibition in New York had a sounding board painted a bright red, to call attention to the interior parts. Copper fittings and foot pedals matched the copper strings and there were no sides at each end of the keyboard to hide the hands while playing. It's a Wurlitzer small grand, designed by Russel Wright.

. . . . .

Professor Robert S. Lynd of Columbia University in a recent lecture stated that family members were tending to purchase more of the things that go into living, to use a wider choice in selection, and to buy such things more often as individuals than as a family. "It is an open question," he said, "whether such tendencies are not rendering us less literate as consumers than any recent generation of Americans." And we promptly disagreed. Homemaking, despite the repeated dire predictions of learned men, is an American institution that somehow weathers every storm, and from our own experience we know that home buyers are buying more intelligently than ever before.

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MRS. JEAN AUSTIN, Editor — LEONARD BARRON, Horticultural Editor

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PUBLISHED AT 75 FRANKLIN AVENUE, GARDEN CITY, N. Y. BY THE COUNTRY LIFE-AMERICAN HOME CORPORATION. OFFICERS: W. H. EATON, PRES.-TREAS.: H. L. JONES, VICE-PRES.: REGINALD T. TOWNSEND, SEC. EDITORIAL AND ADVERTISING HEADQUARTERS: 244 MADISON AVE., N. Y. C. ADVERTISING OFFICES: PARK SQUARE BUILDING, BOSTON, MASS.: PEOPLES GAS BUILDING, CHICAGO, ILL.: SANTA BARBARA, CALIF.


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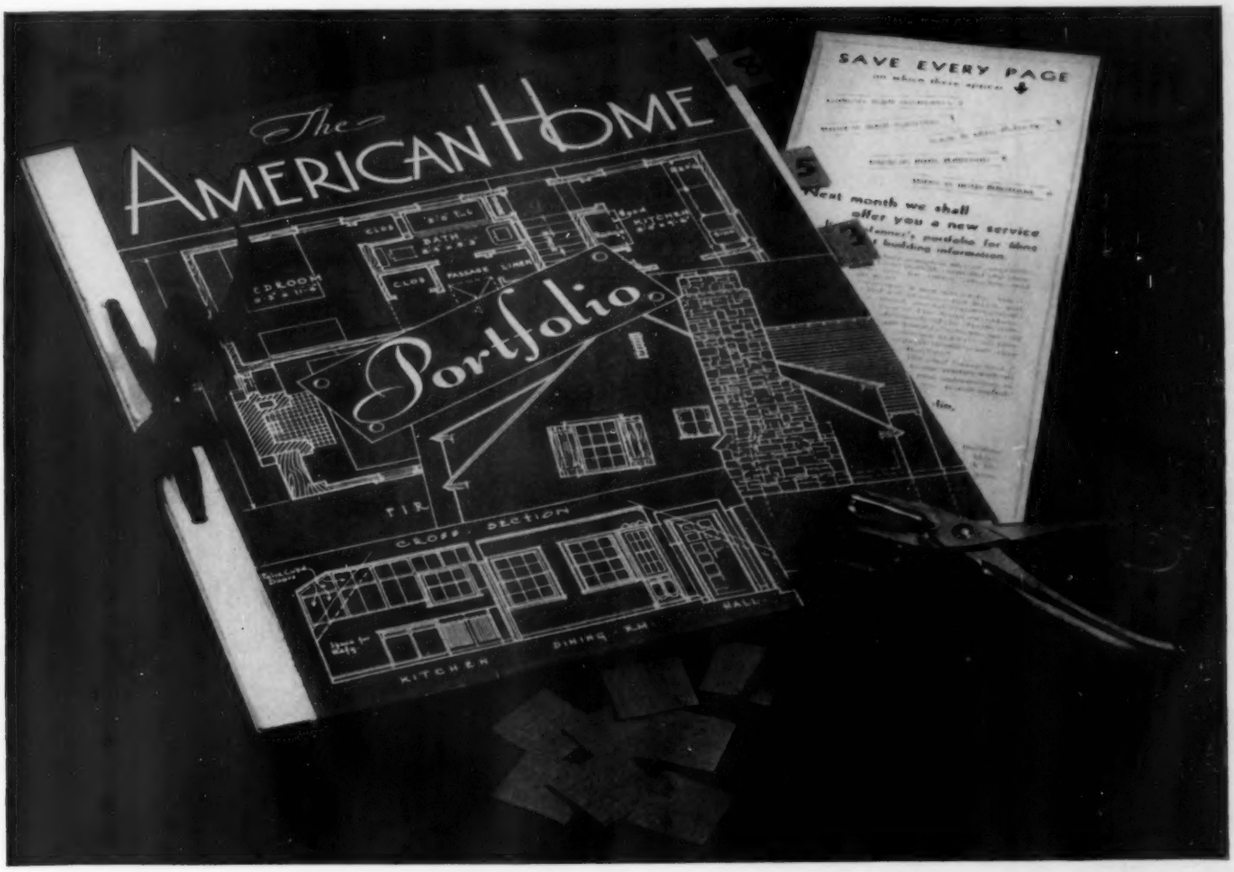
SUBSCRIPTION PRICE $1.00 A YEAR. CANADA $1.50. FOREIGN $2.00. ENTERED AS SECOND CLASS MATTER AT GARDEN CITY, N. Y., UNDER ACT OF CONGRESS, MARCH 3, 1879.




# REMEMBER, We Told You To Save Every Page on Which These Appeared?

In April, in anticipation of this Portfolio, we classified every important page of building material so that it might be easily filed away in this sturdy, handsome Portfolio—now ready and offered as another editorial service for American Home readers.

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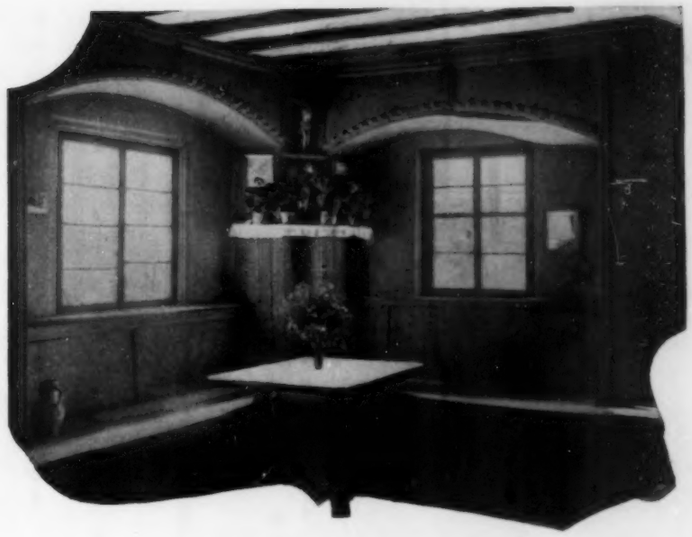
A punch for putting neat little round holes in your pages for tying in between the covers, a list of Classifications under which everything you want to keep can be filed for quick and easy reference and corresponding to the numbered classifications given in the magazine itself—these and the attractive, serviceable Portfolio cost our readers only 50¢, postpaid.

We sincerely believe this to be an important and valuable editorial service—and will fill orders for this Portfolio equipment in the order of receipt. Please send remittance with your order, direct to The American Home, Garden City, N. Y.

Companions of Spring

*Photograph by H. Armstrong Roberts*



# THE TYROL SUGGESTS A KITCHEN

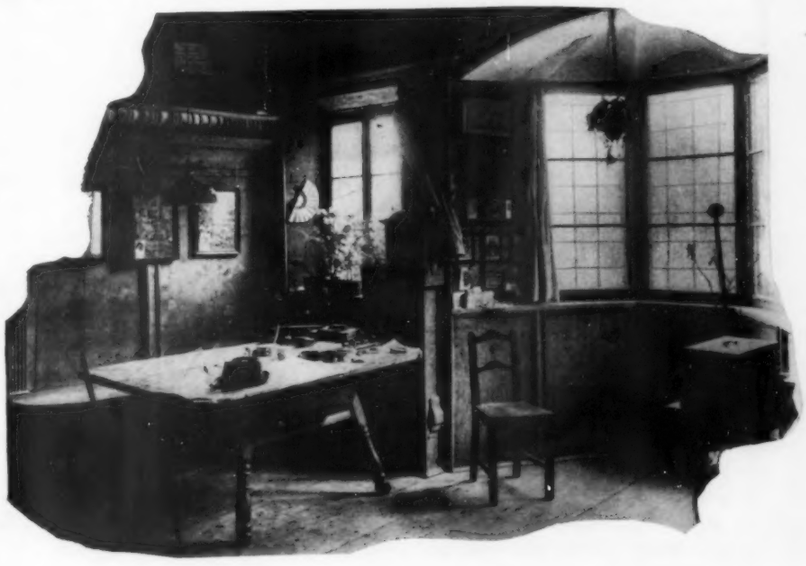
NO TRAVELER who has motored through the picturesque villages or hiked over the beautiful mountain trails of the Tyrol—that lovely Alpine country in the eastern part of Austria—can forget the homely charm of the peasant habitations. Broad, gently sloping roofs, with enormously wide eaves protect the sturdy whitewashed walls which are often decorated with brilliantly painted murals, usually of religious subjects. The tiny paned windows are never without their rows of flower pots ranged along the sills, and the doors, framed by carved oak pillars, often are surmounted by an appropriate Biblical text in black letter German with elaborately and brightly illuminated letters.

Besides the inevitable church, every hamlet boasts several rambling, hospitable looking inns, or "Gasthauser," usually called "The Golden Star," the "Red Deer," or perhaps the "White Cross." These inns, although plain and inexpensive as a rule, purvey the perfection of hospitality. Every room, whether the cozy little bar surrounded by carved settles, the "Speisekammer," or dining room with its inevitable tiled stove towering to the ceiling, or the bed chambers dominated by their tidal waves of red-covered feather beds, one feels, breathes an air of comfort and honest hospitality. The patina of old oak or pine, darkened only by time and countless waxings forms a perfect background for the red-gold gleam of burnished copper, the crisp fresh brightness of gay chintzes, and the naïve brilliance of hand-painted paneling and wall decorations, done by some village craftsman.

A little judicious prompting led to invitations, through the local "Wirt" or Innkeeper, to examine more closely some of these Hans Christian Andersen houses, and soon there was available a collection of photographs and sketches which fairly begged to be transplanted to America.

Here is a type of decoration which lends itself perfectly to the needs of our own American kitchens which, while demanding the last word in practicality and sanitation, have progressed far beyond the aesthetic stage of the bathroom or the butcher's refrigerator. Since so many breakfasts and informal meals, Sunday night suppers, and after-theater snacks are staged in the kitchen, it behooves the smart home maker to plan a kitchen which can take off its apron and appear in society. When one stops to think how many hours not only the housewife, but the entire family spends in the kitchen, it seems strange that architects and house planners have not done more to make it a really livable room. The breakfast nook, so called, was the first timid acknowledgment of this need, but it usually fell far short of its purpose. What is needed is a thorough reorganization of the kitchen, from plumbing to kitchen range, from this new point of view. A stove can be as attractive as a sideboard, and a stew pot as beautiful as a vase if thought and taste are used in planning the setting. Here, then, are suggestions for a kitchen which

**Walter Buehr, back from the mountain trails of the Tyrol, designed the kitchen on our cover especially for American Home readers, and gives here complete instructions for carrying out every detail of it. The two views here are peasant kitchens which he photographed in Austria**

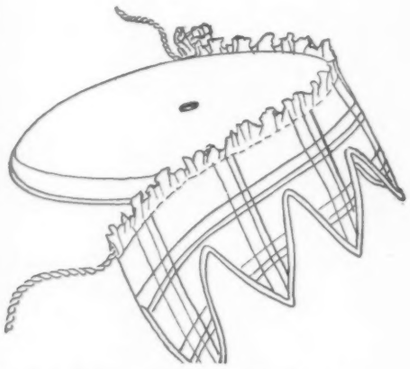


will bring into your home some of the old-world charm and hospitality of the Tyrol—suggestions which in many cases can be carried out at home at low cost.

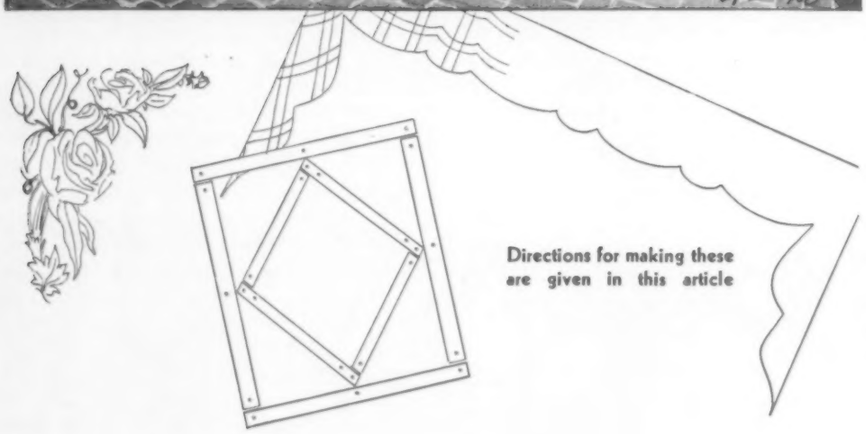
Plaster walls and ceiling should be finished with a washable gloss paint of bright lemon-yellow, or perhaps apple green. The woodwork shown, except for the cupboards, may either be of random-width pine boards or, a cheaper method, of wall-board over a frame-work, and then covered with one of the excellent wood veneers or washable wall-papers designed to look like wood panel-ing. These latter are very realistic when properly applied and practical in every way. Existing beams may be left exposed, the panels between being plastered or filled with wall-board panels. The beams should be left in their undressed finish, and may be sprayed with stain with a paint gun. Any capable carpenter can build in the cupboards. The stove, divested of its legs, is mounted on a base of common red brick, and its top is flush with the shelf space on either side, as is also the drainboard of the sink, making a continuous working space.

The sink may be of monel metal which does not tarnish and is easily cleaned, and in addition has a distinct decorative value. The rest of the counter may be covered with the same material. All woodwork instead of being painted is treated with a light paint stain and waxed, or it may be varnished. Cupboard doors are decorated with a geometric design made of copper strips which can be purchased from the tinsmith who will cut and pierce them. They can then be attached with copper nails and painted with a copper and brass polish which prevents tarnishing and makes polishing unnecessary. Moldings of doors may also be covered with copper strips, and the center of door panel may be decorated with a gay flower motive or some toile de Jouy scene, cut out of wallpaper, glued on the panel and varnished over. Wallpaper borders may also be employed to brighten the corners of glass cabinet doors.

The floor is of linoleum in a brick-pavement pattern—some designs even have embossed joints, giving the floor a very realistic pavement appearance. The window curtains are not curtains at all, but pieces of heavy tin, cut out as indicated and painted to represent some gay calico pattern. The center lighting fixture is simply a heavy pie plate with a hole cut through the center to fit over a light socket. The calico shade, piped around the scallops and with a draw-string run through the top, to hold it in place, may easily be removed.



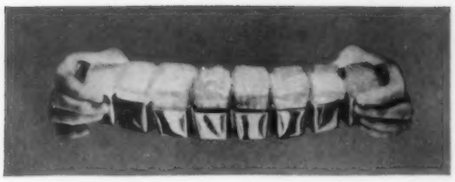
**The lighting fixture consists of a metal pie plate with a hole in the center and a piece of scalloped calico for the shade. The window "drapery" is merely tin painted with a gay plaid design. Cupboard doors are ornamented with a geometric design made of copper strips and a floral center motif of wallpaper**



**Directions for making these are given in this article**

Copper cooking utensils are now both practical and decorative. A row of them hung from a stanchion of copper pipe above the stove makes a quaint bit of decoration, and the pots and pans are easily get-at-able. The flower boxes in the windows are of wood with scalloped tin top edges, painted in contrasting colors. No Austrian is happy unless surrounded by flowers—so let there be several bracket shelves, which can be purchased unpainted, in a variety of shapes, with pots of flowers on them. Flower pots of peasant pottery are available at low prices and add to the gayety of the kitchen. Such decorative accessories as matched sets of tea, coffee, and condiment containers; pewter plates and trays; interesting copper jelly molds shaped liked fishes and stars may line plate rails and shelves, or hang from the walls.

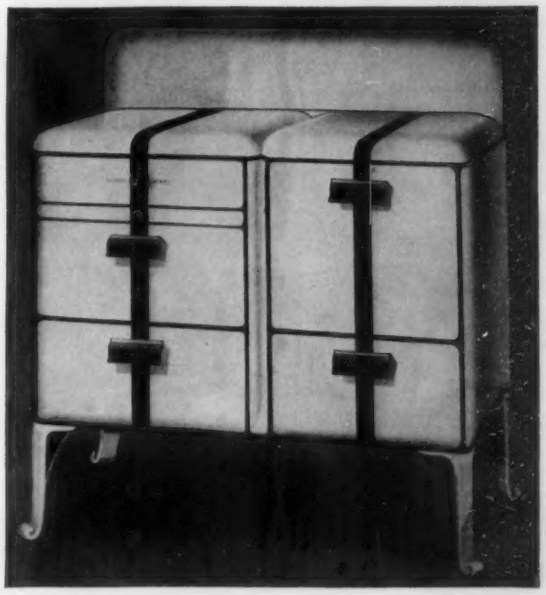
The breakfast nook suggested here has oilcloth cushions on lockers built into window recesses. The table and chairs may be purchased unpainted and finished to harmonize with the woodwork.



# WHAT'S NEW for kitchens?

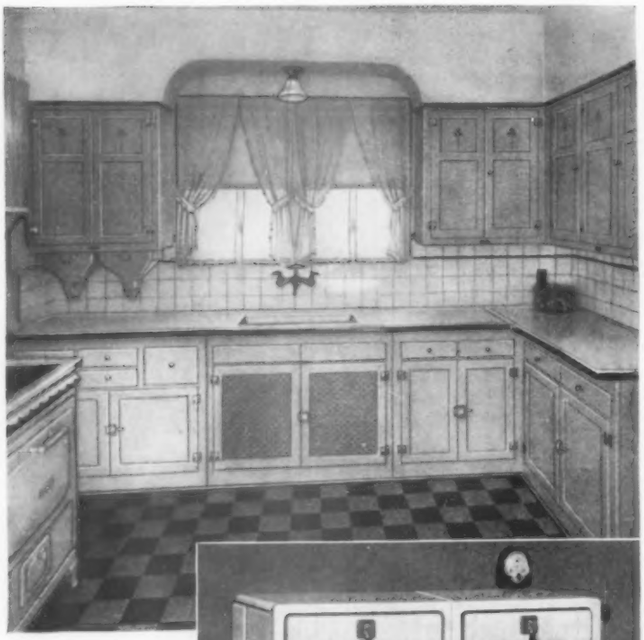
No more muss and fuss with hot water and cubes all over sink if you use the McCord flexible metal ice tray. . . . Dishes are washed, rinsed and dried—then you roll this 29 inch-high Cinderella electric dish washer under your sink. Fits any faucet and, having no moving parts, your choicest wedding china is safe in it. . . . The movable enamel table on rollers is made by Sellers, in case you've been needing one. Detailed information on any of the equipment shown on these pages will be furnished on receipt of a three-cent stamp

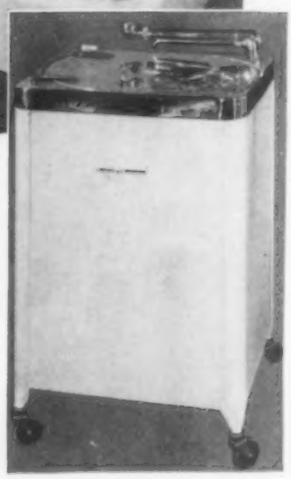
Westinghouse calls this the "flavor zone range" because with the dual-automatic you can bake at one temperature or roast at two temperatures merely by setting the "clock". Swell for bridge-party afternoons or all-day shopping expeditions. . . . For those who prefer oil stoves, Perfection offers this good-looking, high-power design. . . . And the swank model just below is the new Detroit Jewel gas range, done up with rounded corners and trims of white and black or ivory and green. This too has the modern table top surface when not in use for cooking ←



Photos courtesy Westinghouse Elec. & Mfg. Co.; Detroit Michigan Stove Co; Perfection Stove Co; Black & Decker Mfg. Co; McCord Radiator & Mfg. Co.

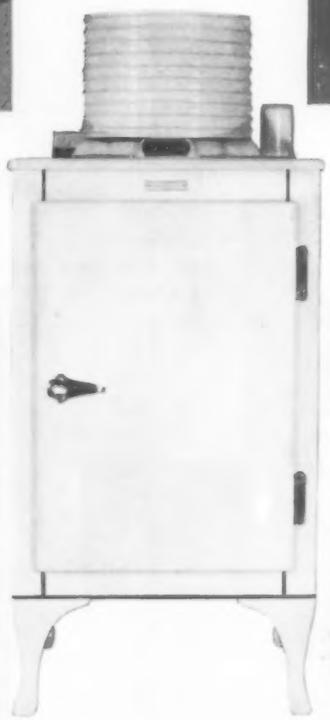
→ No kitchen too small or too large to refuse to fit into it these Hoosier sectional units. . . . . Just below it we show the Magic Chef gas range, in Artyle finish, resembling nothing so much as a quaint colorful Dutch cabinet



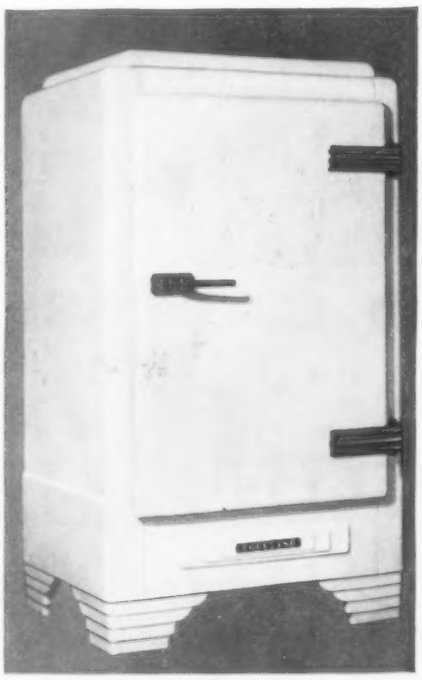


Kohler baits us with a grand new sink at a new low price. A chromium plated metal drainboard that can be hung nonchalantly on the edge when not in use, a back ledge for soap, tumblers and gewgaws, a rubber hose with spray nozzle are some of the things to make us discontented with the old kitchen sink. . . . At right, a new model Conover Electric Dishwasher that looks far too grand for kitchen use—but isn't. Portable and self-cleansing, it washes, rinses, and dries dishes as quietly and efficiently as you please

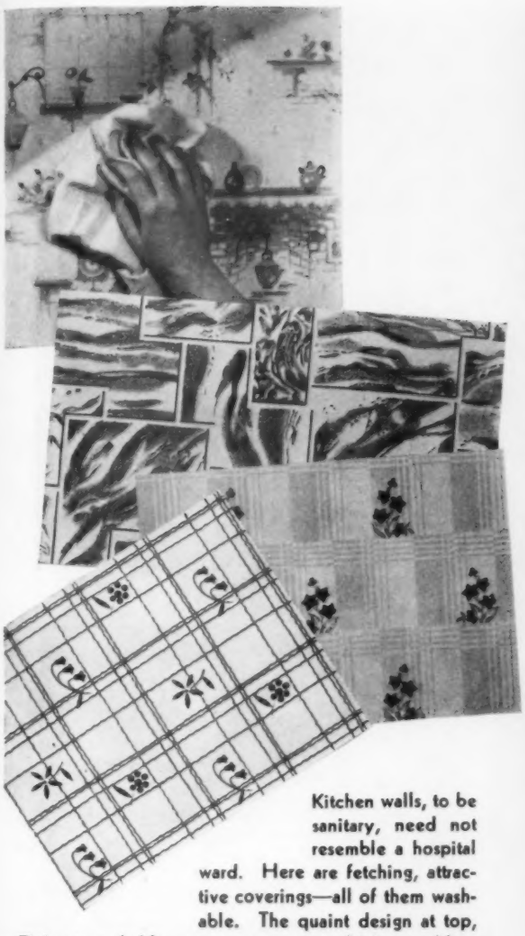
Photos courtesy Hoosier Mfg. Co.; American Stove Co.; Kohler Co.; The Conover Co.; General Electric Co.; Crosley Radio Corp.; Copeland Refrigerator Co.



Below, a handsome new Copeland model, with table top, telescoping lower shelf for accommodating tall containers, and automatic defrosting

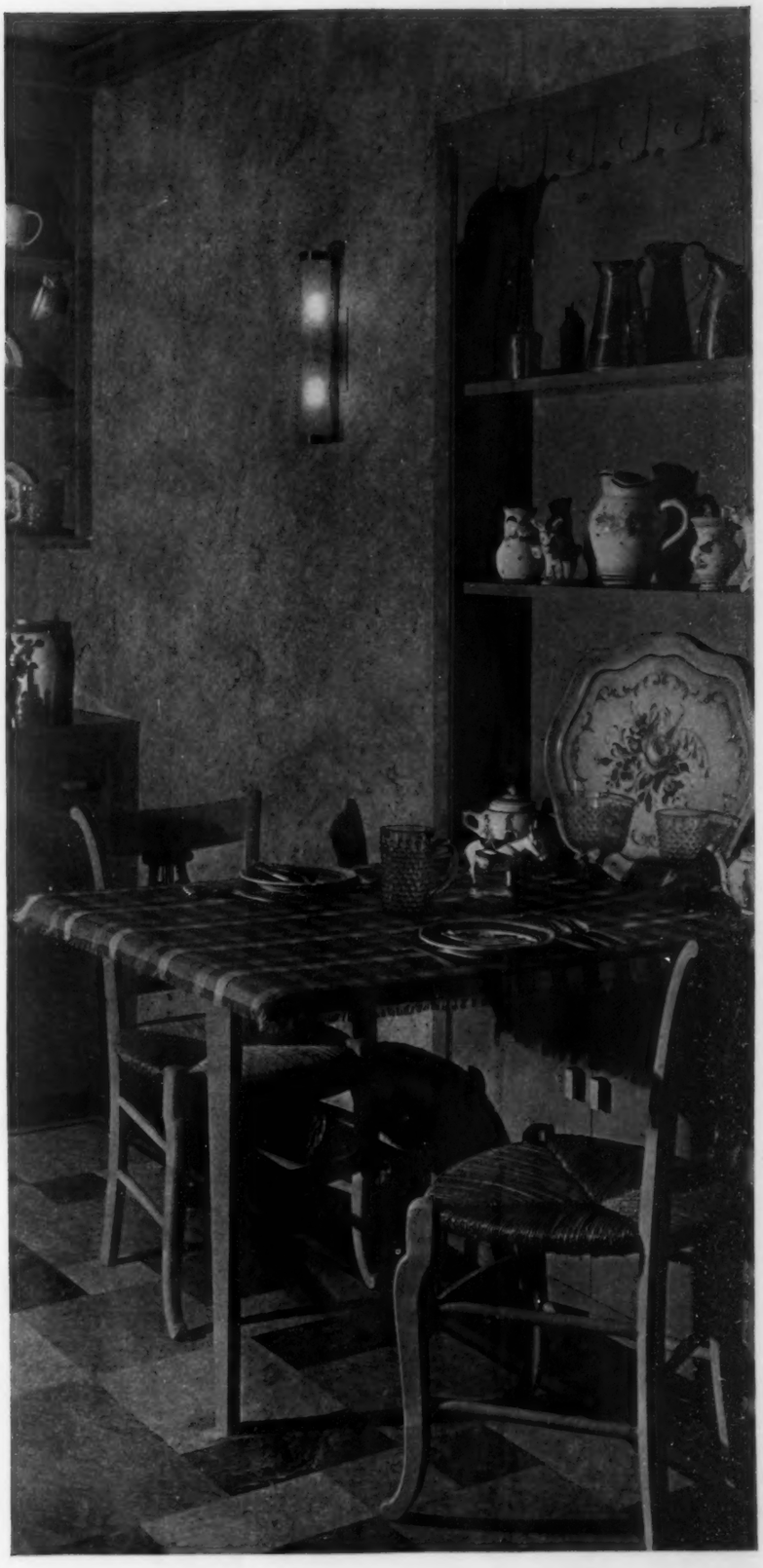


Above, the new G. E. 10-star model. New sliding shelves that won't tip the left-overs into your lap and accommodatingly adjustable in height, defroster, foot pedal door opener, interior lighting, make it a good buy. . . . At left, Crosley's new Shelvador, and a mighty sensible idea it is. The recessed door increases storage space



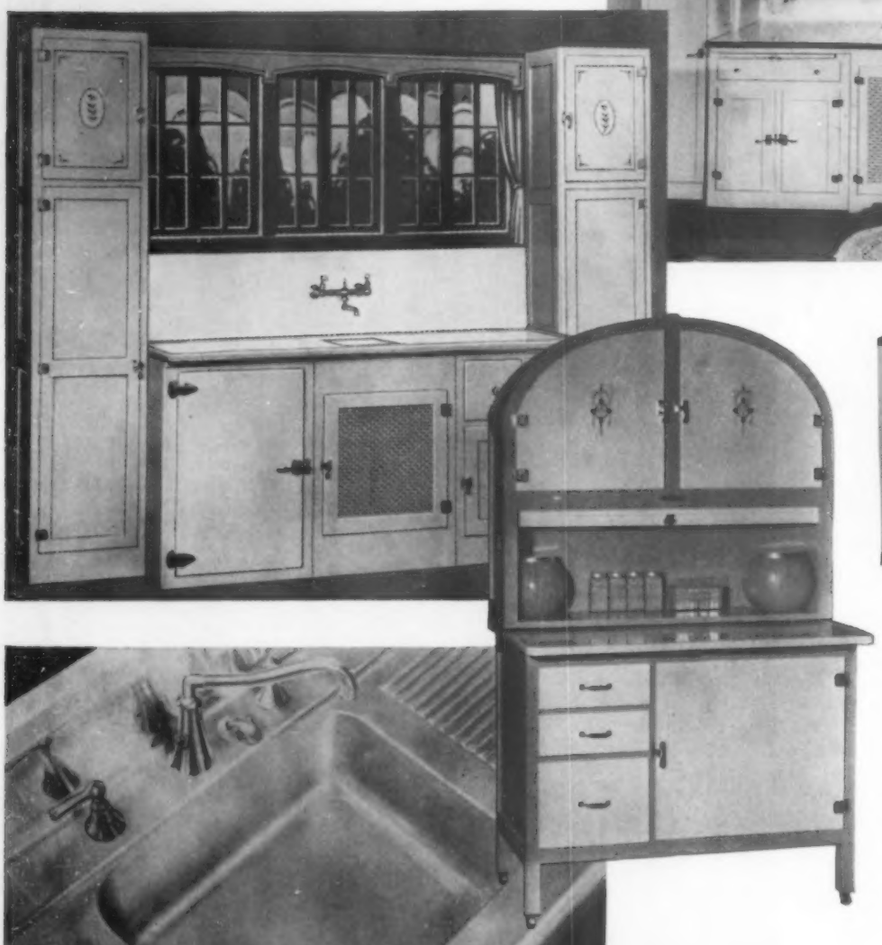
Kitchen walls, to be sanitary, need not resemble a hospital ward. Here are fetching, attractive coverings—all of them washable. The quaint design at top, a Thibaut washable paper, comes in robin's egg blue, sunny yellow, or ivory ground; Wall-Tex, just below it, comes in soft pastel shades and marbleized effects; and, at bottom, washable Sanitas in a smart new design

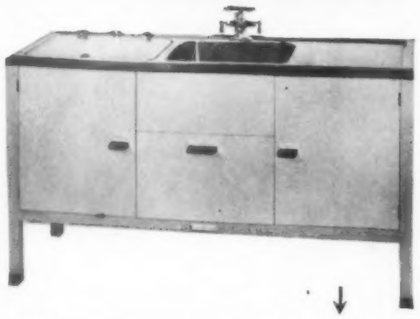
Photos courtesy Standard Textile Products Co. (Sanitas); Richard Thibaut; Columbus Coated Fabrics Corp. (Wall-Tex); Congoleum-Nairn, Inc. (Sealex); Frigidaire Corp.



A new Frigidaire which they say uses no more current than an ordinary light bulb! Automatic tray releasing and defrosting, with many other mechanical excellencies plus good looks make this new model an outstanding value ←

If you have a run-down-at-the-heels kitchen, try either of these two compact efficient kitchen units and see how quickly it sets up the whole morale of yourself as well as the kitchen. Made in standardized units, modernizing in this manner can be done at comparatively small cost in any home. The one at the right is made by the Kitchen Maid people and the one below, by Sellers

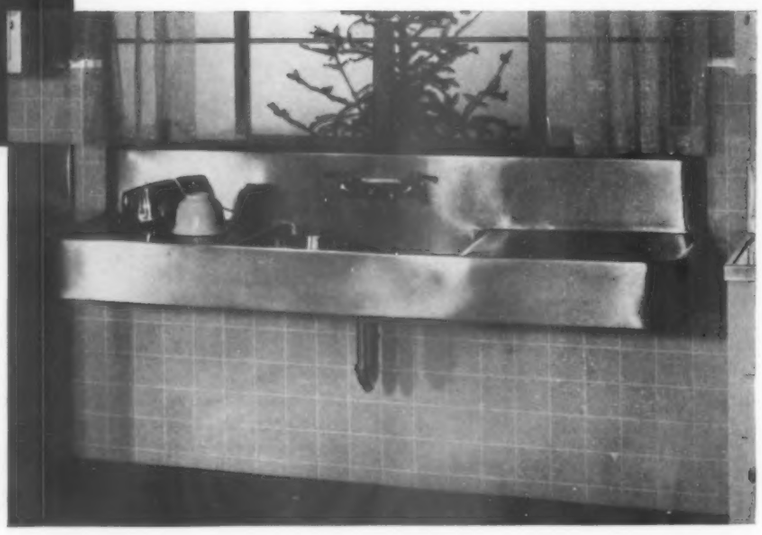




Dishes washed by hand contain 80 to 90 times as many germs as dishes washed by machine, says G. E. dishwasher circular. Appalling idea, but it seems to us the obvious ease with which dishes can be washed in this good-looking cabinet as well as pride in it as equipment would be reason enough for wanting one! From the Walker Dishwasher Corporation

←

Now if you have a stingy little kitchen, here's a Napanee cabinet built to order for you. Only 40" wide, it boasts full-size equipment and working space, metal bread drawer and all

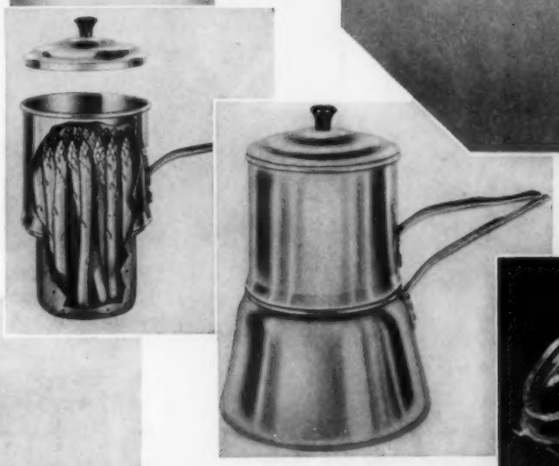


Silvery and lustrous are both these sinks. The Hydrocrat is made of stainless steel, absolutely indifferent to fruit juices and other destructive acids. No crevices or joints to collect moisture or dirt, and its t'other side treated with a sound-deadening compound; and the swinging faucet obligingly swings out of the way when not needed. . . . Rounded corners, half-inch rim to prevent errant dishes going astray and also impervious to acids, stains, and tinny sounds is the Monel metal sink at right. Heretofore Monel sinks have been for fat purses only, and now they're out of the custom-made class and begging a place in every little kitchen

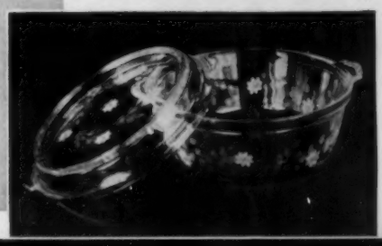
Photos: Kitchen Maid Corp; J. C. Rochester & Co., Inc. (Sellers); Coppes Bros. & Zook, Inc. (Nappanee); The Bossert Corp; (Hydrocrat) and International Nickel Co., Inc. (Monel)

There's romance about gleaming copper in the kitchen, and new Rome Copper utensils make it possible for every modest little kitchen to add glamor. Chromium-lined, streamline styled copper at a moderate price is good news! . . . We all liked enamelware, but it did chip. Federal chip-proof, stainless enamelware in smart colors with chromium covers and bakelite knobs is more good kitchen news. . . . Heads up for asparagus in the new Wear-Ever asparagus cooker. Water boils furiously in the bottom to cook tough stalk-bottoms, while steam drifts on up to cook tender tips and thus prevents their being mashed. In case you already have a Wear-Ever 2 qt. double boiler, you need buy only the top section

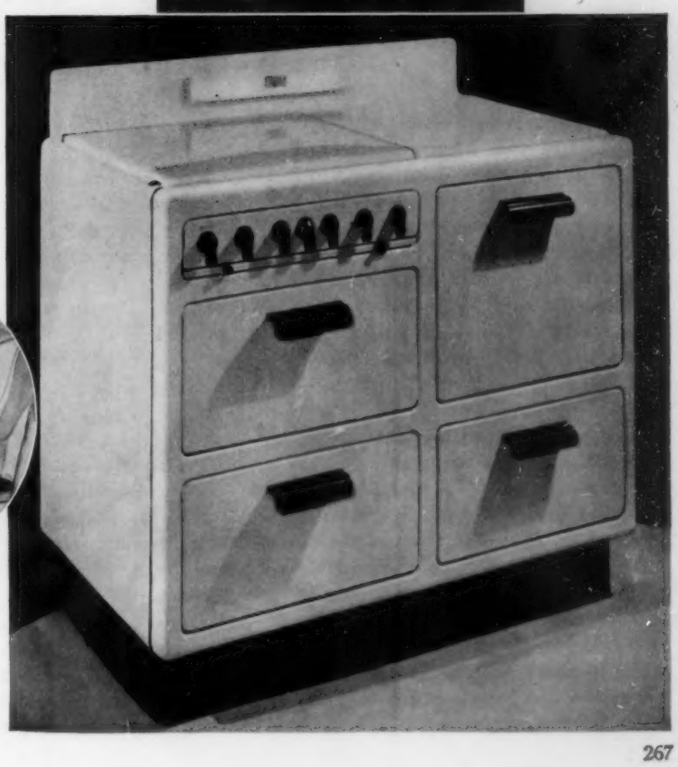
Micarta, a new stain and burn-proof material developed by Westinghouse engineers is ideal for kitchen walls and baseboards because it can be cleaned with a damp cloth ↓

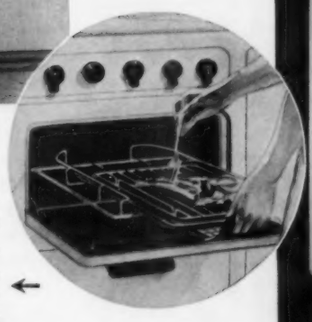


. . . . . New Pyrex baking dish cover can be used as separate baking dish, does duty as a tile for hot dishes and will stand flat if you want to utilize that lost "up and down" space in your oven and stack another baking dish on top of it



Photos: Rome Mfg. Co.; Federal Enameling & Stamping Co.; Aluminum Cooking Utensil Co.; Corning Glass Works; Westinghouse Elec. & Mfg. Co.; Standard Gas Equipment Corp.





This new S. G. E. gas range was selected for our own American Home kitchen. Designed by the famed artist-industrialist, Norman Bel Geddes, it has as many practical points in its favor as its striking design. Thoroughly insulated, it has non-tip grates, an over sized oven, two utensil storage spaces and a stoopless broiler. The black bakelite stand which gives it a built-in look, slides out for cleaning ←

M. E. Hewin

**Painting is not an expense—it's an investment. Window and door screens; porch floors; garden furniture—all lend an incongruous note if shabby, like carpet slippers with an evening dress!**

# Spring is paint-up time!

*Henry A. Gardner*

HAVE you looked closely at the outside of your home recently? Is it in need of painting? It isn't hard to tell. If the surface is glossy and smooth, you may be sure that your dwelling place is well protected against the constant attack of the elements. But if the gleam has gone out of the paint, if the surface is dry and chalk-like and there are places where the coating has washed off altogether—it's high time to call for the painter.

Perhaps you'd be interested to know just what paint is and how it forms a protective armor. To begin with, it's composed principally of a pigment that is mixed in oil. A pigment is the powdered form of some highly insoluble material, such as the colored compounds of lead, iron, and the like. Rouge, for example, is a finely powdered form of iron oxide. Just as rouge would not stick to the cheeks if it were not for the natural oil in the skin, a powdered pigment will not adhere to the surface of a house unless it is combined with oil.

The type most generally used for this purpose is linseed oil and there is a definite reason for its selection. This oil, which comes from the flaxseed, has the peculiar property of being able to absorb oxygen from the atmosphere, so that the oil itself is changed into a tough, leathery material, not at all greasy to the touch. Thus changed, by a natural chemical process, the oil acts as a cement to hold the metallic, wear-resisting particles of pigment in place, and makes a complete protective film over the surface.

The gloss of the paint is due to an excess of oil which floats to the surface during the drying of the paint, giving a smooth surface. This oil is affected by light and, as it is destroyed, the pigment particles are left unprotected and chalking starts. When the chalking reaches an advanced stage it is time to repaint.

By devious routes, moisture will find its way into an improperly protected house and will stain ceilings and even cause plaster to fall. Boards will loosen and bulge. Because of the unhealthy dampness in the walls, it will be necessary to use additional heat to counteract it and that, of course, means additional expense. The forces of the weather are insidious and relentless. It is, almost, as if some evil power has a grudge against us poor mortals and tries to tear down everything we build. Consequently, it is the greatest wisdom to have the exterior of your dwelling protected when the need for such protection becomes apparent. In other words, it is cheaper to paint than to procrastinate. But just the decision to have your home repainted is not all that is necessary. It is of great importance to insist upon the use of good quality products as a real assurance of adequate protection.

Don't try to cut the cost of repainting by using a cheap grade of paint. Cheap

paint, that is paint which is cheap because of inferior manufacture or inferior ingredients, covers less surface, fails to protect the wood or other structural material adequately, and does not last. When you consider that approximately 75% of the cost of an average paint job is for labor and only 25% for material, you realize why it is ill-advised "economy" to purchase paint that will last only half as long as paint costing a few dollars more, and then be obliged to pay for having the job done all over again.

The proper surface preparation is tremendously important. If the old coating has just worn thin but is fairly smooth, all that is necessary is to dust it off thoroughly and fill in the cracks with putty. But if the paint film is in a badly cracked or roughened condition, it requires more attention.

If the surface has been impaired by blistering, the affected areas should be scraped clean with a putty knife and touched up with paint before the complete coating is applied. Blistering is generally due to the drawing out of moisture within an improperly constructed dwelling and usually occurs in patches only. If the surface is slightly rough in places, these areas should be lightly sanded with fine sandpaper.

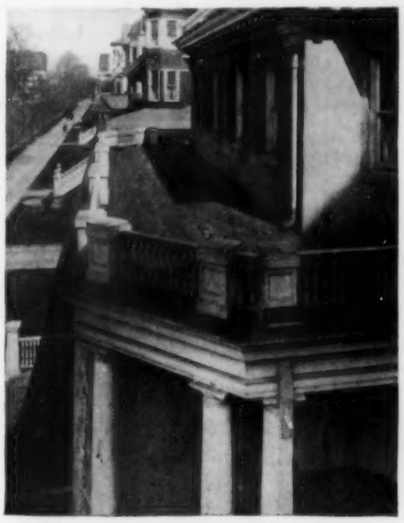
While the surface preparation is going on, be sure to have your painter check up on all the danger points where moisture is likely to enter. The putty at the windows should be examined. The roof and the flashings should come in for their share of scrutiny. So should the downspouts, gutters, porch floors, sills, ledges, jambs, and crevices of the house.

Painting should not be undertaken at a time of the year when there is a chance that the temperature will fall below 40° F. The sudden chilling of the atmosphere is apt to cause the coating to remain in a softened state that will allow the adherence of soot and dirt in excessive amounts. Dulling and washing might result.

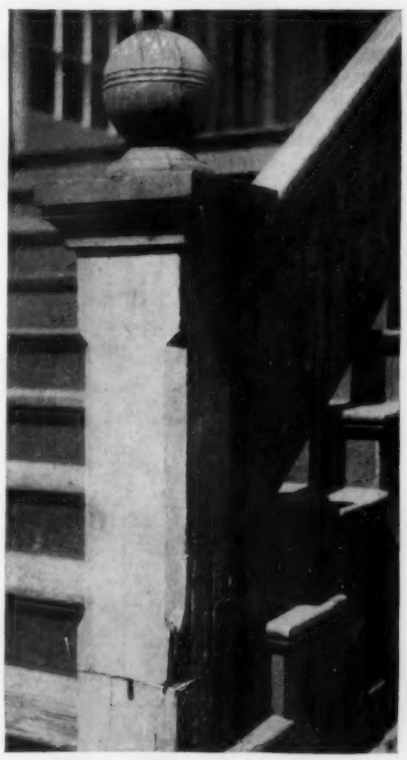
It is imperative that a new wood surface to be painted is dry at the time the work is undertaken. It is not sufficient for the wood to be dry on the surface. It must be dry within. Otherwise the sun might eventually draw the moisture to the surface, causing blistering of the paint film on a wooden surface and spotting on concrete or stucco.

Be sure to allow plenty of time for each coat to dry thoroughly before the next one is applied. Two coats should always be used and three will insure a better finish. While it is seldom necessary to repaint wooden structures more often than every three or four years, metal work should be re-coated on an average of every two years.

It is a good idea to paint your window and door screens every year if you want them to last. You'll be interested to know that, contrary to the erroneous belief, copper or bronze screens do need paint. They should be carefully protected with a good coating to prevent the surface oxidation of the metal screen which, in wet weather, will run and badly stain the surrounding woodwork—particularly if it is light in color. Washings from a copper screen will stain white or light tinted paints an unpleasant yellow or brown color. For this reason, and to prolong their lives, you'll find it to your advantage to keep all your window and door screens adequately protected. Special screen enamels are made for this.



**Danger points**



**These two photographs illustrate what happens when painting is neglected. The forces of the weather are insidious and relentless, as if some evil power has a grudge against us poor mortals and tries to tear down everything we build. Let's be on our guard!**

It is an excellent idea, also, to have a new coat of porch-and-deck paint applied to your porch floors each spring, if you would save yourself work and expense. The glossy finish is easy to keep clean. Both porch floors and steps are subjected to so much wear and tear and weather that they badly need the protection paint can give.

When you're having painting done, don't forget the fences, gates, and garden furniture that are outdoors all the time like orphans in the storm. They need paint protection, too, and can add immeasurably to the exterior appearance of your home if well painted, or lend a shabby and incongruous note if not.

It is well to have your garage painted to match the color scheme of your house and to have the garage floor coated with a good floor enamel to moisture-proof the cement. The unsightly and inevitable oil drip of the car can be removed from an enameled surface but not from plain cement.

If you have a shingle roof that is faded and a bit dilapidated looking, treat it to a new coat of brightly colored shingle stain.

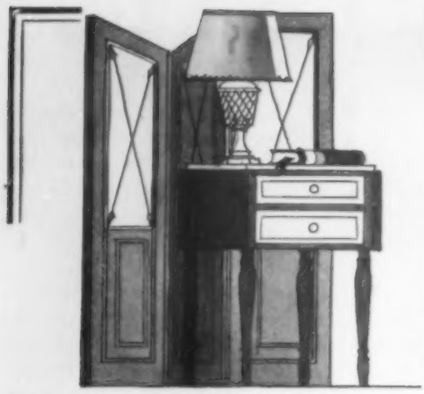
Incidentally, in selecting an exterior color scheme always be sure to take both the tone of your roof and the coloring of your neighbors' houses into consideration. Of course there are other things to think about, too, but these points are of great importance. Don't select shades for the body and trim of your house that will not harmonize attractively with the roof. If your house is small and you would like it to look larger, use a light tint for the body color. If, on the other hand, your home is sizable and seems too large for the property it occupies, have the body of the house painted in a dark shade and it will appear smaller. A trim lighter than the background also lends the illusion of greater size, while a trim darker than the body color has the opposite effect.

If your house is prominently located, and is not surrounded by attractive shrubbery, it is usually advisable to choose a neutral tone for the largest surfaces so the color scheme is somewhat recessive in effect. However, if there are trees and bushes on your lawn, lighter and brighter colors will be pleasing.

Painting is not an expense—it is an investment. You can't afford to overlook the upkeep of your home. No investment you can make will pay better dividends. And nothing you can buy will make you and your family feel so renewed in energy and optimism.

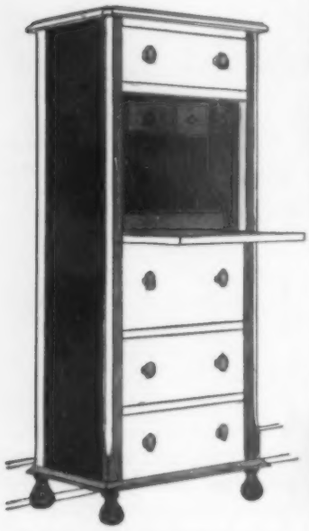
# New Color Schemes for painted furniture

The paint-pot is woman's best friend in the springtime—and one piece of newly painted furniture will "set up" an entire room. When wielding the paint brush, try one of these combinations—they're smart without being so daring they upset the morale of your older pieces. Lemon yellow with aluminum shades; copper shades and black; crisp white with sunny yellows or cool greens; apricot lined with chalky blue; or red, white, and blue—so old, it's new—and very smart!



You can stain unpainted furniture *if* you *rub* in the stain. A brush gives a streaked finish that resembles a car on which a home-paint job has obviously been done

We suggest a deep, dark red with dull gold and black decorations for a chair of this type. It would indeed be distinctive

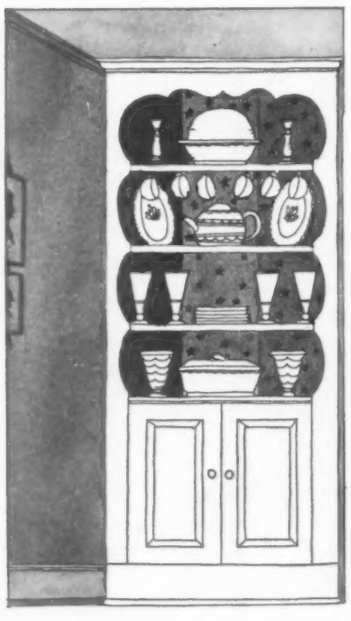


Two shades of gray and black, or brown, beige, and black give substantial pieces like desks a smarter, more important look than bright colors

LURELLE GUILD

Delft blue toile wallpaper front with dull rose sides would transform the drabbest dresser in an interesting fashion. Floral patterns too may be worked out

Furniture of the type above and at left are best stained. At right, a starred wallpaper with marine blue background relieves the white woodwork



# SOW SEEDS NOW
## for next year's biennials

*T. H. Everett*

**The most common mistake in growing hardy biennials is sowing too late, so that the plants do not have sufficient time to make strong crowns before winter. No amount of after-care can possibly compensate for lack of an early start, so get busy this month and have real flowers next year! Mr. Everett, horticulturist of the New York Botanical Garden, tells how to successfully handle all popular favorites**

THE hardy biennial flowers which we sow one year for bloom the next are too often sadly neglected in favor of the annuals and perennials, yet they give us some of the most esteemed flowers for the border and for cutting. The common mistake is made in not starting the seeds early enough to give good plants to go into winter. No amount of after-care can possibly make up for a late start.

With the single exception of Pansies (which are best sown about the first of August) all other biennials and plants treated as such must be sown from the middle to the end of May.

Sow in flats, in coldframes, or in a sheltered place out of doors, but the seed-bed must be well prepared in exactly the same manner as a seed-bed for annuals or vegetables. If sown in the open make the seed drills a foot apart to permit cultivating easily between them. In a coldframe four or five inches between the drills will be ample where hand weeding will be done. Seed sown in flats may be broadcast.

As late May and early June are apt to be dry, soak the drills with the aid of a watering pot (with sprayer detached) some half hour or so before the seed is actually sown to assure moisture beneath, which will promote even and rapid germination.

From the time the seedlings break through the surface of the ground give regular cultivation, and by the end of June or the first week in July transplant the seedlings to the nursery-bed in which they will complete their first season's growth. The spot for the nursery-bed should be forked over and raked level; and if in a fair state of fertility, do not add any manure, for an excess will cause a soft sappy growth which is easily winter killed. A foot between the rows and from six to nine inches between the plants is sufficient for the less vigorous subjects like Wallflowers, Pinks, Forget-me-nots, and English Daisies, while fifteen inches between the rows and twelve inches between the plants is better for Foxgloves, Verbascums, and other strong growers. Water the newly transplanted plants and if possible shade from direct sun for a few days. Thereafter stir the surface regularly and give water during periods of drought.

The fully grown plants may be set into their flowering sites in the beds or borders in the early fall, and in most cases I think this is preferable to moving them in the spring. No covering of any kind will be required until the ground is really frozen hard, and then it should be very light. I find salt hay the most suitable material. Plants which retain their leaves through the winter months should not have the covering over the centers of them, but rather surrounding each individual, leaving the crown free.

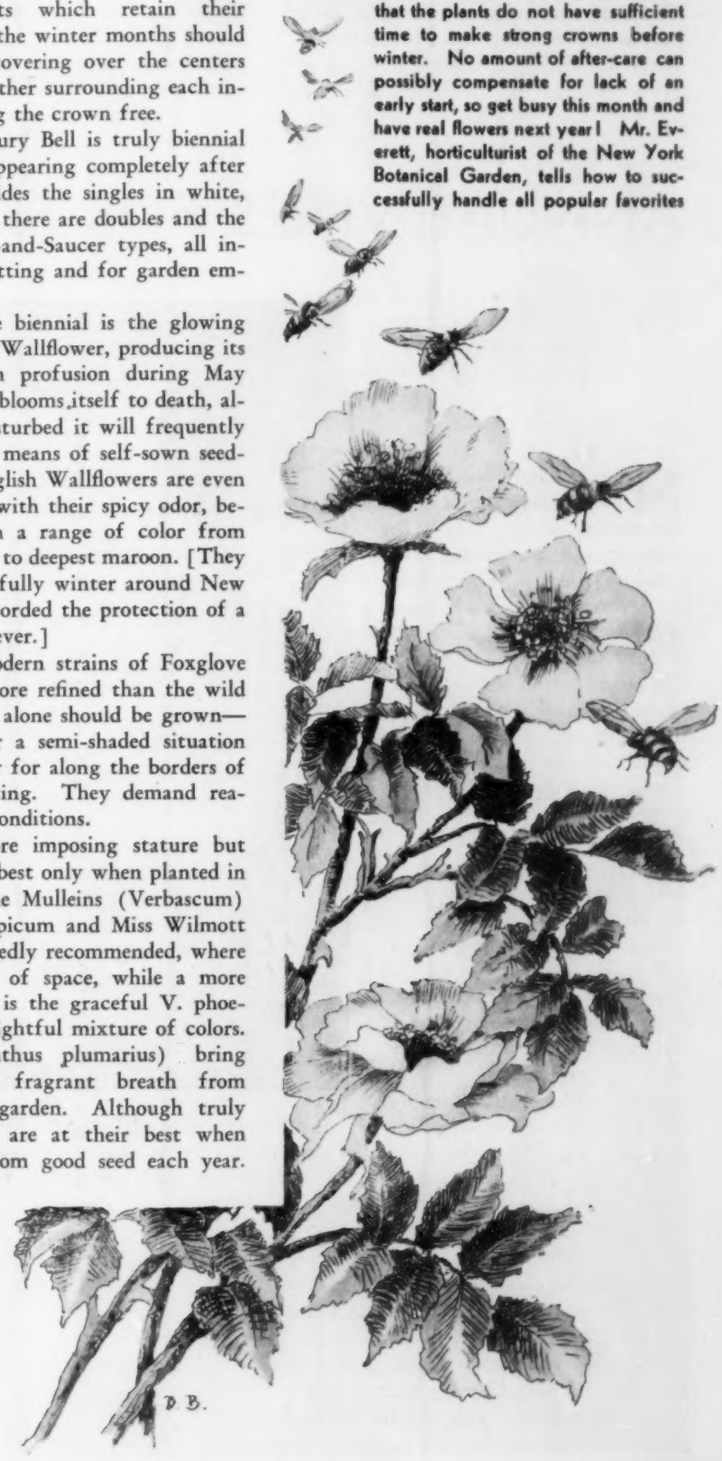
The Canterbury Bell is truly biennial by nature, disappearing completely after flowering. Besides the singles in white, blue, and pink, there are doubles and the delightful Cup-and-Saucer types, all invaluable for cutting and for garden embellishment.

Another true biennial is the glowing orange Siberian Wallflower, producing its flowers in such profusion during May that it literally blooms itself to death, although if undisturbed it will frequently renew itself by means of self-sown seedlings. The English Wallflowers are even more splendid, with their spicy odor, being available in a range of color from primrose-yellow to deepest maroon. [They will not successfully winter around New York unless accorded the protection of a coldframe however.]

The finer modern strains of Foxglove are so vastly more refined than the wild type, that they alone should be grown—magnificent for a semi-shaded situation and particularly for along the borders of woodland planting. They demand reasonably moist conditions.

Of even more imposing stature but giving of their best only when planted in full sun are the Mulleins (Verbascum) of which olympicum and Miss Wilmott can be unreservedly recommended, where there is plenty of space, while a more modest grower is the graceful V. phoenicium in a delightful mixture of colors.

Pinks (Dianthus plumarius) bring with them a fragrant breath from grandmother's garden. Although truly perennial, they are at their best when raised afresh from good seed each year.



Forget-me-nots, of course. A planting to produce a color symphony with the Tulips must not be overlooked, and the sprightly English Daisy also finds a place in spring-bedding schemes.

Aubretia is all too seldom seen in America, perhaps because we try to grow it as a perennial. If sown early and grown in a somewhat shaded location through the first summer, magnificent clumps are produced which make a blaze of color the following May.

Honesty or Lunaria grows in sun or shade and may be had in either white or purple. It flowers early and later develops its interesting seedpods which remain attached to the stems as silvery discs, making excellent dried material for winter decorations around the house.

Erysimum linifolium, sometimes known as the Mauve Alpine Wallflower, is a pleasing biennial for the rock garden or for the front of the border. There are also available one or two good yellow Erysimums, of which Golden Gem is to be recommended.

Iceland Poppies last as cut flowers longer than any other member of the Poppy family. Always remember to dip the fresh-cut ends of the stems in boiling water for thirty seconds or so before arranging them in the vase. In the cooler sections of the country they are quite perennial, but where the summers are hot old plants are very liable to die out in a distressing manner, and it is wise to raise a batch each season in the manner advised here.

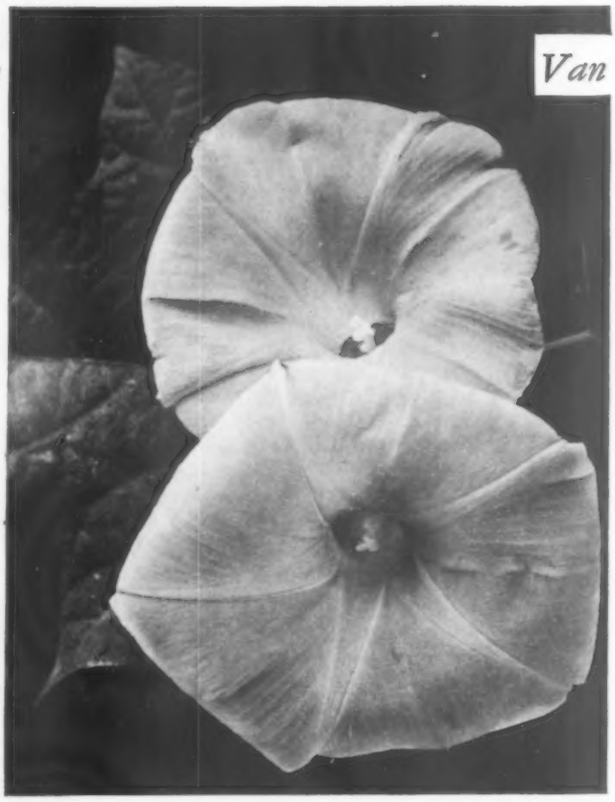
Where required for early summer bedding effects the old-fashioned Sweet William and also Alyssum saxatile should be raised along with the other biennials.

Growing Hollyhocks as biennials and discarding them after flowering is the surest way to avoid the dreaded rust disease.

Pansies require exactly the same treatment as other biennials, except that they should not be sown before the first of August, otherwise they make a lush, rank growth, bloom [*Please turn to page 307*]

# ANNUAL VINES FOR SHADE AND FLOWER

*by Helen Van Pelt Wilson*



**The Moonflower is much like the Morning Glory. It should be planted freely by those to whom the garden is dear in twilight when delicate perfume and gleaming white are the most desirable qualities**

Most annual vines grow easily from seed and oftentimes they may be selected as a makeshift. The transient resident, who wants for a season some graciousness about an ill-favored house, will find the annual vine invaluable. On permanent locations also, where perennial vines are slow to hide an unpleasant vista, the annual vines may be planted among the others to supply a lovely screen the first year. For those busy people, too, who love the rewards of gardening but are too much occupied to give thought to the business of it, annual vines will supply a variety of effect. In fact, in a single season, with little strain on purse or person, they may be counted on to give shade, flower, and fruit.

Some varieties of Morning Glory, with their abundant flowering growth, are particularly adapted for providing both shade and seclusion. The common, tall growing vines covered with dewy blossoms are ever a pleasant, refreshing sight on warm, summer mornings. Then, among the aristocrats, there are the Heavenly Blue; Rubro-cœrulea, with its lovely azure trumpets; the rose Brazilian Morning Glory, setosa; the new double Rose Marie; and the mixed Imperial Japanese, appearing in pure colors of snow-white to deep purple, with many curiously splashed and mottled flowers as well.

With the named varieties, careful sowing of seeds is the secret of success. For them the ground must really be warm before the seeds go in. Around Philadelphia this will be from the first to the tenth of May; in New York, a week later. In Chicago, however, or in districts where cold weather lasts long and spring is brief, with the summer following quick and hot, these Morning Glories are best started indoors, or in a coldframe.

For gardeners with limited facilities the simplest method to start seeds of almost all annual vines indoors is to fill four-inch pots with a mixture of three fourths good garden soil and one fourth sand. In each pot plant three or four seeds very near the surface of the soil. Indeed, it is wise to remember that all seeds, large or small, should be planted only their own diameter deep. Failure to germinate is usually the result of too deep planting.

Many of the seeds of these annual vines, particularly those of the Morning Glory and Moonflower, are large and hard. Therefore, the seeds must be filed, or better still soaked a few hours in warm water before planting. A room temperature of sixty-five to seventy degrees is suitable for germination. Indoor seed sowing should precede normal outdoor planting by four to six weeks. Tall growth will result from setting plants directly in the ground in the spring, while heavier blooming and restricted growth will be accomplished by keeping

them permanently potted so that the roots are cramped.

Very like the Morning Glory is the Moonflower (Calonyction aculeatum). In the evening or on dark, sunless days it opens wide, among beautiful heart-shaped leaves, satiny white flowers often five inches across. The vine itself frequently attains a height of twenty to thirty feet. Moonflowers should be freely planted by those to whom the garden is dear in twilight when delicate perfume and gleaming white are the most desirable qualities.

For screening, the Japanese Hop is a fast grower, attaining a height of twenty-five feet and succeeding well in dry places. Then, for a radiant, glowing screen the Scarlet-Runner or Fire Bean is a delight.

For quick delicate growth there is the Cardinal Climber (Quamoclit pennata hybrida). In a warm, sunny location with good soil it will climb up thirty feet and from July until frost produce glorious clusters of rather small cardinal-red flowers, set off by charming fern-like foliage. Its relative, the Cypress Vine, grows only fifteen feet, but is well suited to shady locations. It has delicate foliage and masses of star-shaped red or white flowers, never opening in full sunlight. Both vines are a better ornament than screen. They should be started from seed in the manner of the Morning Glories except that, if planted indoors, one seed only should be placed in each pot.

Maurandia barclaiana is another dainty vine, growing about five feet, and covered constantly from spring until autumn with flowers of purple, blue, white, and rose, similar in form to the Foxglove. The leaves are smooth, glossy, and ivy-shaped. Since Maurandia trails as well as climbs it is particularly charming for hanging baskets or low trellises. Sow seeds indoors in February and cover very lightly. Little root room is required, so it is best to leave the plants in the pots all summer, sinking them up to the rim in earth. Maurandia is really a half-hardy perennial easily wintered over each season as a house plant.

Some vines, too, may always be depended upon for bouquets. For this purpose there are three good ones. The rapid growing Canary Nasturtium is especially lovely. Its yellow blossoms, like the half-spread wings of a bird, are charming in vases of turquoise-blue. The Hyacinth-bean, growing ten feet tall, bears erect racemes of pure white or violet blossoms. Sow out of doors in its permanent location. The purple seed pods add an additional beauty to this vine. The Black-eyed Susan vine (Thunbergia) will also do double duty, turning a low fence into a thing of beauty and supplying bouquets of dark-eyed buff, white, and orange flowers to brighten a dark hall shaded against the hot afternoon sun.

As for fruits—the seed pods of many annual vines are most amazing. First, of course, there are the Gourds. These should not be planted in quantity for they are a curiosity in the world of annual vines. To attain their normal growth, fifteen or twenty feet, and to have time fully to ripen their fruit they must be started early in a very sunny location. They come in such strange varieties as Hercules' Club, Spoon, African Pipe, and Knob Kerrie, bearing fruit three to five feet long, slender, with a ball at the end.

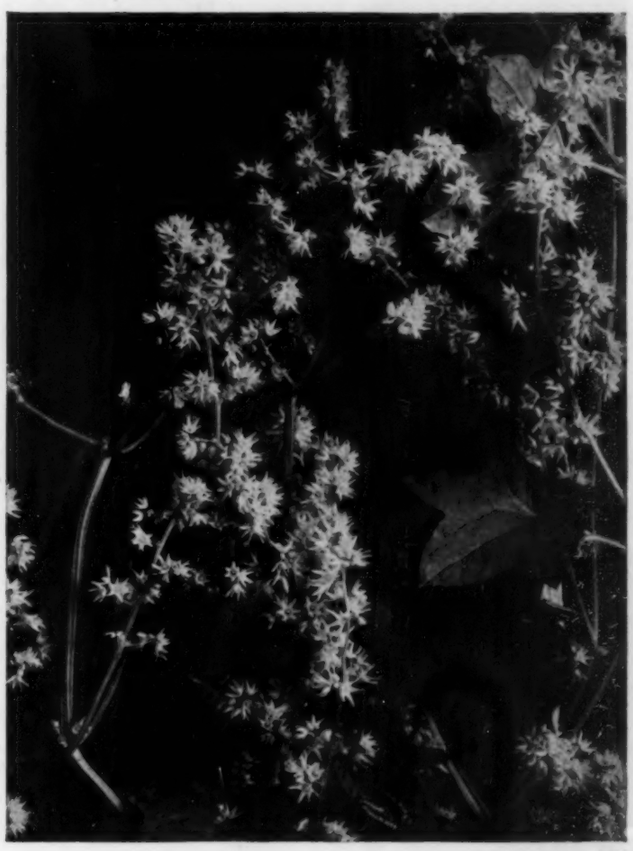
The fruit of the Balloon-vine (Cardiospermum) is also attractive. This vine is a far less vigorous grower but its inflated seed pods, like miniature balloons, are most interesting.

The Balsam Apple or Pear (Momordica), growing twenty feet, has fine foliage, inconspicuous flowers, and in autumn prickly fruits. These, as a rule, are orange, yellow, or copper colored, and when ripe burst open, showing rows of brilliant scarlet seeds.

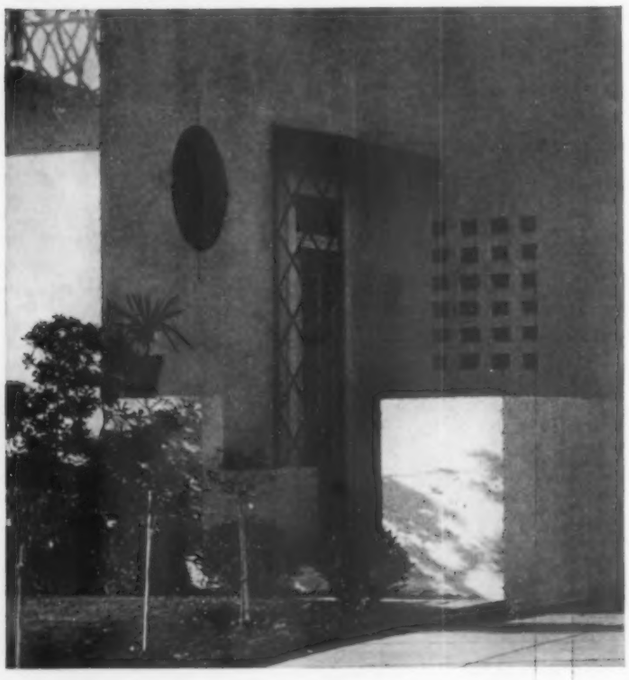
The Mock-cucumber vine (Echinocystis lobata) is the fastest growing of these vines, almost weed-like in rankness, and should be planted only where a wide space is free for it. In itself alone, it shows all the [*Please turn to page 307*]

**Balloon-vine**

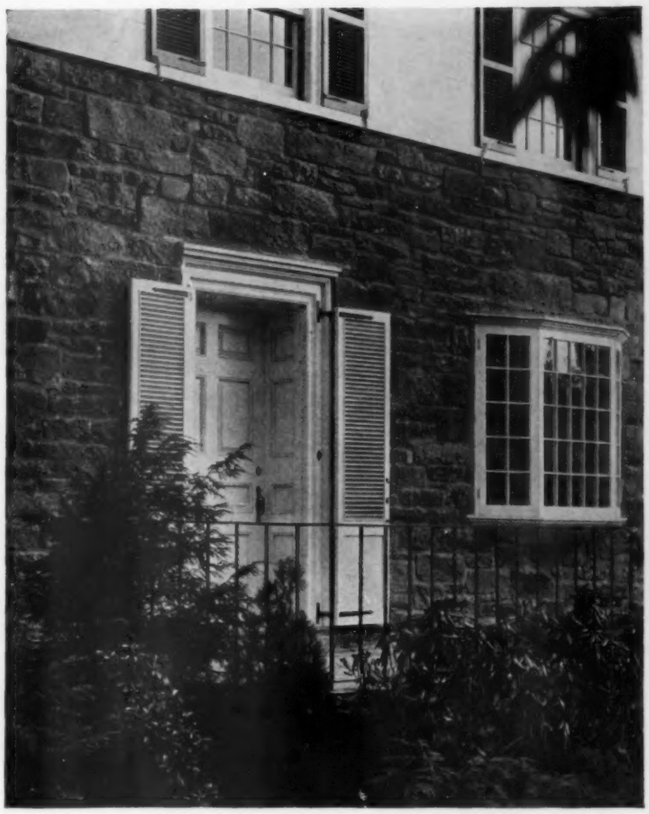
**Wild- or Mock-cucumber**



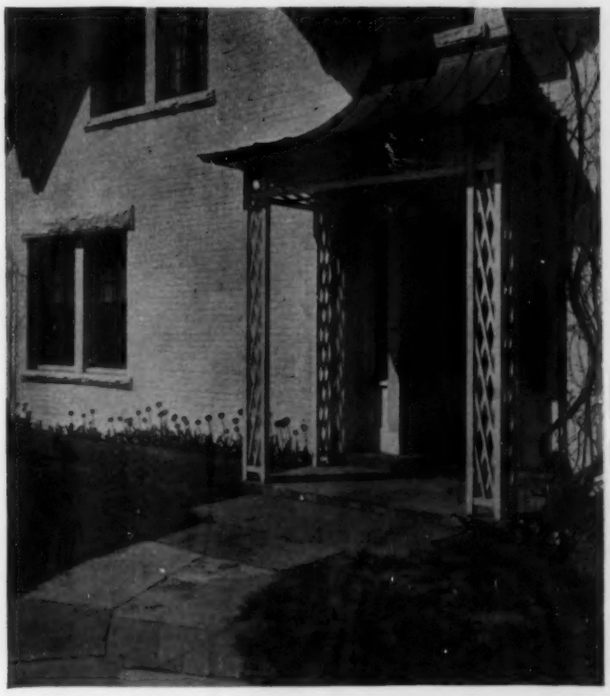
Above: left, photo by Harold H. Costain; right, photo by Jessie T. Beals. Below: left, Roland Coate, architect; photo, Mott Studios; right, J. Blair Muller, arch't.



Upper row: left, photograph by Harold Halliday Costain; right, Edgar and Verna Cook, architects; photograph by George H. Van Anda

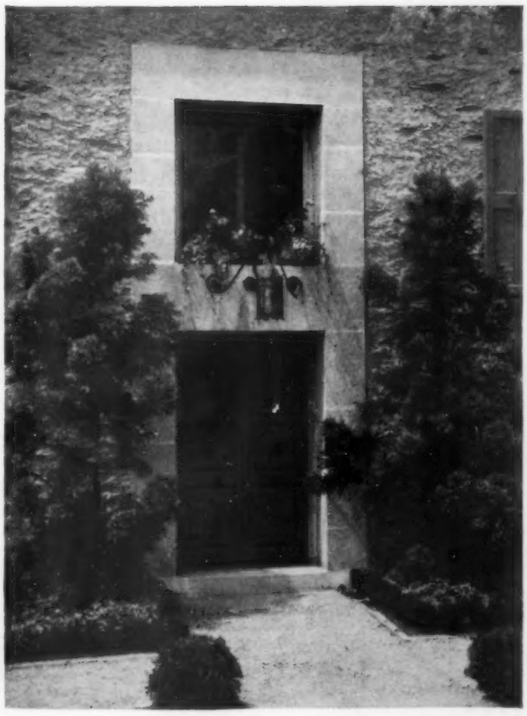


Lower row: left, F. J. Forster, architect; photo by John Wallace Gillies; right, Phillip L. Godwin, architect; photograph by Amemya



# OF DOORWAY DETAILS

Upper row: left, Bernhardt Muller, architect; photo by R. A. Smith; right, F. J. Forster, architect; photo by John Wallace Gillies. Lower row: left, F. J. Forster, architect; photograph by John Wallace Gillies; right, Douglas Orr, architect; photograph by Amemya



Upper row, left: photo by Jessie T. Beals; right: photo by H. H. Costain. Lower row, left: photo by Ph. B. Wallace; right: Harold D. Eberlein, architect

# OF DOORWAY DETAILS

B. Altman & Co.

# Slip-Covers play a dual rôle

**"Slip-covers," says Florence Brobeck, "long ago came out of the class of the strictly utilitarian, and are the home makers' greatest aid in turning winter rooms into rooms which seem refreshing and cool for hot weather—at very little cost"**

Merrill

THE utilitarian character of the furniture slip-cover is, of course, a first essential. The open windows admit dust, grime, smoke, and soot, some of which in even the most carefully cleaned rooms become imbedded in the upholstery and the polished finish of the furniture. Imbedded dirt cuts like hundreds of tiny knives rubbing against each other, and the delicate damasks, brocades, and other fine coverings of furniture are soon worn and shabby and grimy as well. The polished wood shows greasy streaks, minute scratches which become larger scratches, and blurs, smears, and other disfiguring marks. Daily rubbing and polishing help to eradicate the beginnings of such marks, but who wants to spend the hot summer days polishing the furniture? While no amount of brushing, suction with the vacuum cleaner attachments, and dusting with cloth or duster will remove the dust which is slowly working its way into the furniture fabrics.

The slip-cover not only keeps off dust, but protects the surface of upholstery and wood from wear. But before any piece of furniture is slip-covered it must be given a thorough cleaning with whisk broom, suction and brush attachments of the vacuum cleaner, and light surface sponging with a stainless cleaning fluid to remove any grease spots or streaks (this done in the open air for safety and to freshen the upholstery as well). The wood of the furniture should be cleaned with your favorite furniture wax, oil, or cream, and polished to a smooth, dry, hard surface. Then this pristine cleanliness of fabric and wood deserves the new slip-cover.

This slip-cover having been designed to function in its utilitarian character, now must be considered in its decorative aspect. First of all, the very simplicity of outline of the slip-cover brings new beauty to any piece of furniture. It disguises old, curlicue chairs and sofas. It masks the ugly arms and legs of once fashionable pieces now considered not so

B. Altman & Co.

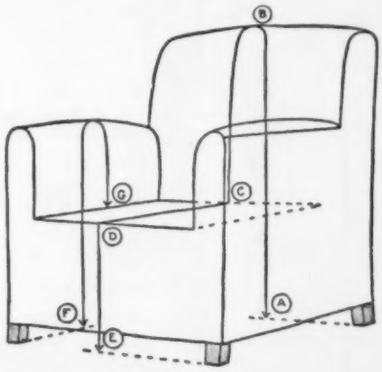
W. & J. Sloane

handsome in the light of recent reproductions. The slip-cover seemingly increases the size of a small chair, and by its oneness and simplicity makes large pieces less noticeable.

Before fabrics are considered, the design and structure of the well-made slip-cover deserves mention. For the woman who wants to make her own, the pattern departments of the large stores offer slip-cover patterns made like dress patterns. These are usually designed for typical sofas, armchairs and wing chairs, and with a little careful study and practice cutting in cheap muslin, the pattern can be made to fit the average upholstered pieces.

The decorating departments of most stores, as well as decorators and small upholsterers all make slip-covers to order. The cost for labor varies, usually lowest in department stores (for the overhead of the decorating department is lower than that in a decorator's shop). Oftentimes, however, small neighborhood decorators in the larger cities will make slip-covers cheaply if some other upholstering, furniture repair work, or drapery making is to be done at the same time. Although the class of labor which makes slip-covers is highly skilled, and its workers are among the best paid artisans of the home furnishing trade, department stores often make sets of two or three slip-covers at bargain prices in order to stimulate sales in the drapery and trimming departments. Whether you make your own or have any of these three types of decorators make them for you, is a matter of individual decision.

When making them at home certain tools are necessary, besides the pattern. A tape measure, a large supply of slender, sharp-pointed pins, a pair of good shears, pencil, paper pad for writing down all measurements, the material, trimmings, welting tapes for any welted seams, snap fasteners or zipper strips, tapes for tying in chair seat covers, thread in the needed colors, needles, thimble, and the sewing machine are the absolute essentials. A cutting table is a help, and someone to help measure the furniture also simplifies the work.




**Professional-looking slip covers are easy to make if you follow the instructions given you by Jane White Lonsdale, decorator, in "How to Make Your Own Slip Covers and Draperies"—an American Home booklet that costs 10c. Please send remittance in stamps direct to the Editorial Service Department of The American Home, Garden City, New York**

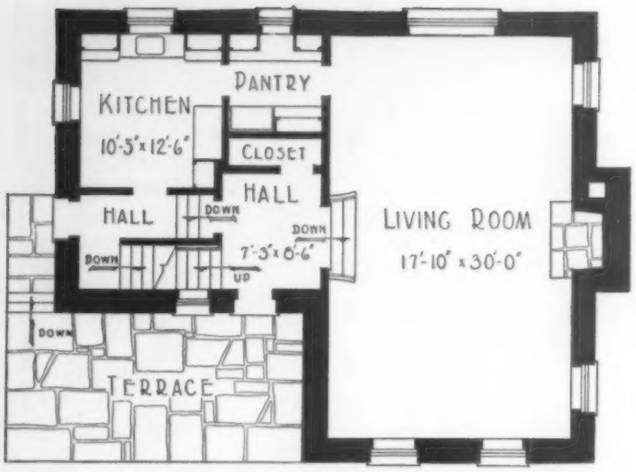
To estimate the needed amount of material for any piece (if you do not have a pattern to give this information) measure first the outside back of the chair, measuring from a point close to the floor, up over the top of the chair and downward inside the back to the seat. Hold the tapeline in position with one hand and tuck the other end down into the crevice between the back and the seat, forming a pocket about two inches deep; then carry the tape straight forward over the seat of the chair and down to the floor in front. To the total length of back, front, crevice and seat length, add at least four inches for front and back hems (two inches each), add also a two-inch seam allowance for the top of the back and a two-inch allowance for the front edge of the seat. Reduce this total to yards, and note it down on the pad.

To get the quantity for the arms, measure from the inside of the chair at the point where the arm and seat join, up over the arm, across the arm, and down the outside of the chair, to the floor. Add two inches for the hem, plus two inches for seam allowance, with an additional allowance of two inches for seams on the top of the arm. Multiply this by two (for the two arms of the chair) reduce to yards and add to the previous quantity on the pad.

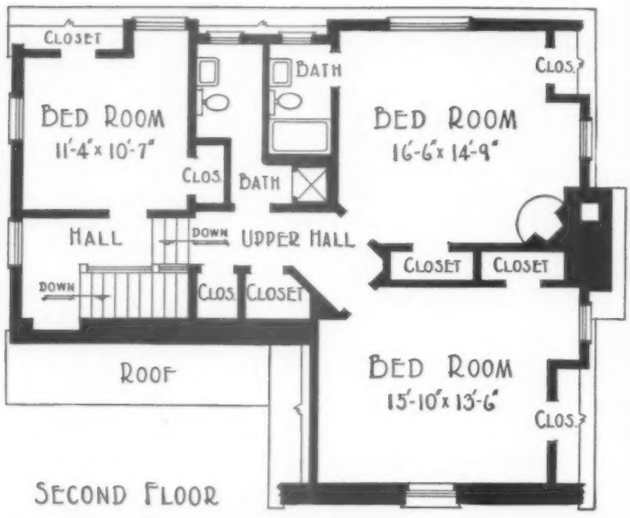
The total is the amount needed for a chair, without loose cushion, and having no pleated or ruffled frill as bottom finish. For these measure cushion, allowing two inches for seams in each direction; for the frill measure the desired depth of the skirt from the knees of the chair, or part way down the legs, adding four inches for the top and bottom seam and hem. Measure the seat girth of the chair and multiply by two for the needed fullness. Estimate how this will divide in the width of the material you have decided upon. For an upholstered chair, an additional allowance of four inches on the inside of each arm length must be allowed for tuck in. [*Please turn to page 296*]

*C. A. Schultze Co.*

*W. & J. Sloane*




FIRST FLOOR




SECOND FLOOR

*Jessie Tarbox Beals*

# A small summer home in Minnesota

ON THE famous old-time logging river, the St. Croix, near Minneapolis, this little stone house has been built with distinctive style and homey character. It is the summer residence of Mr. and Mrs. William A. French of Minneapolis, and is their place for recreation and rest from their work in the city where both are well-known interior decorators.

The site which is on a bluff about a hundred feet above the river was discovered by Mr. French while on a canoe trip. The L-shape and the somewhat Cotswold style were decided upon after it was discovered that a native sandstone quarried near by was available. An old barn in the neighborhood provided beams which were cut into lintels for the doors and windows. Solid oak planks treated so that they will never warp, are pegged down for the floors.

Very little planting has been done as yet, but the oak trees, natural grassy slope of lawn, and the small shrubbery make a delightful setting around the thick-walled little dwelling. The first floor is nearly all taken up with one large room which is living room and dining room as well. The walls here are sand-finished plaster glazed in antique parchment color with the woodwork the same color. All woodwork is of stock models carefully selected by the owners and finished to look like more expensive trim.

A mantel-less fireplace of field stone is centered on one wall and around it is an interesting group of furniture arranged for comfort and in good balance as well. There is a pair of lamp tables, a small French provincial armchair, and a three-legged oak table at one side facing a sofa, magazine table, and chair opposite. This sofa is covered in soft green linen damask, and two small henna-colored cushions are used on it. The lamps are old pewter and their shades are of tan and brown parchment.

The little provincial armchair is covered in an old quilted petticoat from France and the other chairs in the room are in similar shades of tan, green, and

brown. The draperies at the windows are of printed linen in browns, yellows, and off-reds, and they are hung on large wooden rings and wooden poles with Venetian blinds and no glass curtains. At the double window which is in the dining end of this room, stands a large oval gate-leg table. Small, old American chairs with rush seats are used around this table.

The oak floor is covered with scatter-size Oriental rugs which tone in with the colors of draperies and furniture. Along one wall are spacious built-in shelves filled with books and also displaying a set of old luster china. Other pieces of china are placed in the shelves of the secretary and elsewhere in the room.

Up three steps in the wall opposite the fireplace, there is a small stair hall, the walls of which are papered with a pale green plaid paper. Above are three cottage bedrooms. In Mrs. French's bedroom the furniture is provincial and the rugs old hooked ones of floral and striped patterns. The walls are painted peach color, the ceiling French blue. Ruffled organdy curtains are of peach color with simple, short draperies of peach and blue chintz. The bedspread is a small all-over pattern of apricot and French blue. There is a pewter reading lamp, a fine old Franklin stove, interesting copper and brass fireplace tools, and delightful flower prints to complete the old-time spirit of this room.

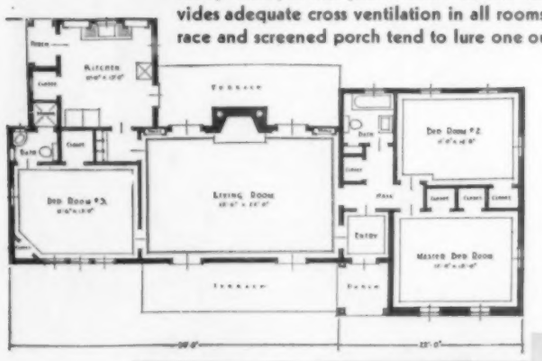
In Mr. French's bedroom the walls and ceiling are of off-white wallpaper sprinkled with small blue stars. The bedspread in blue and white is dated 1841 and the white scalloped curtains are bound with dark blue. A very full ruffled valance of blue and white chintz completes the window. Old hooked rugs and the essential pieces of furniture in Early American styles make this room a pleasing, comfortable one though very simple.

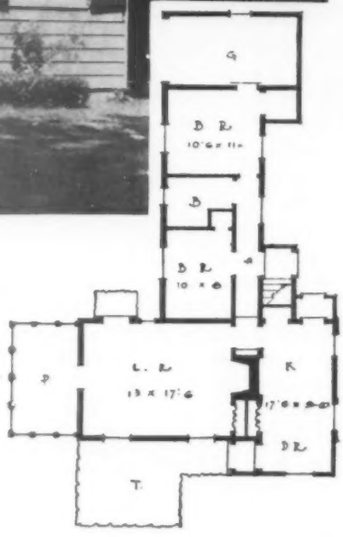
The guest room is in yellow with walls and ceiling [*Please turn to page 302*]

**The lovely color schemes of the rooms shown here will be found in the text. Above, the dining end of the living room shown below**

The small house above, owned by Mrs. B. W. Cozzens, Kent, Conn., is well planned for summer use. It provides adequate cross ventilation in all rooms. The terrace and screened porch tend to lure one out of doors

Designed by
George H. Van Anda





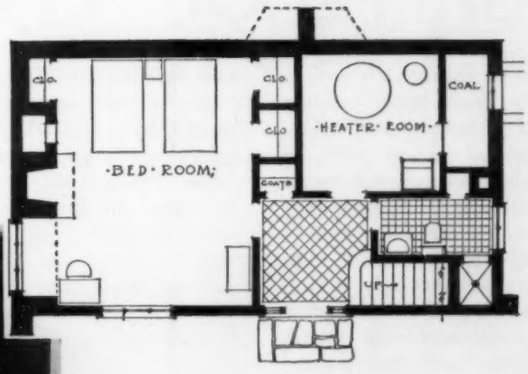
Below is another cottage especially well designed for summer living. The bedroom ceilings are finished with insulating wallboards as a protection against extreme heat. The cottage was built for Miss Olga Koppe, near New Milford, Conn. Floor plans may be purchased from the architect

Designed by
H. Vandervoort Walsh

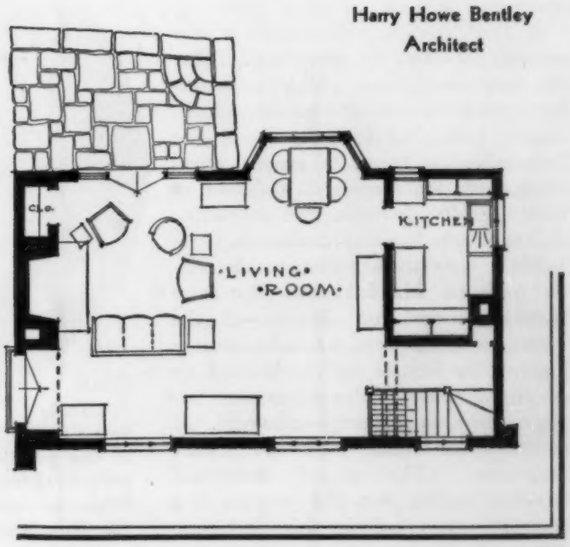
*Torkel Korling*

# A week-end cottage in Ogden Dunes, Ind.

**For the person whose work will not permit an extended vacation but who can enjoy the benefit of one or two days at a time in the country a week-end cottage is ideal. This one is owned by Mr. Clifton Tidholm and Mr. Elwood Koch. It is situated on the slope of a dune, allowing part of the lower story to be above the grade. The cottage is constructed of haydite blocks, exposed and finished with white cement paint. Roof, asbestos shingles; windows, metal casements**



**Harry Howe Bentley**
**Architect**



# IN SPITE OF THE DEPRESSION

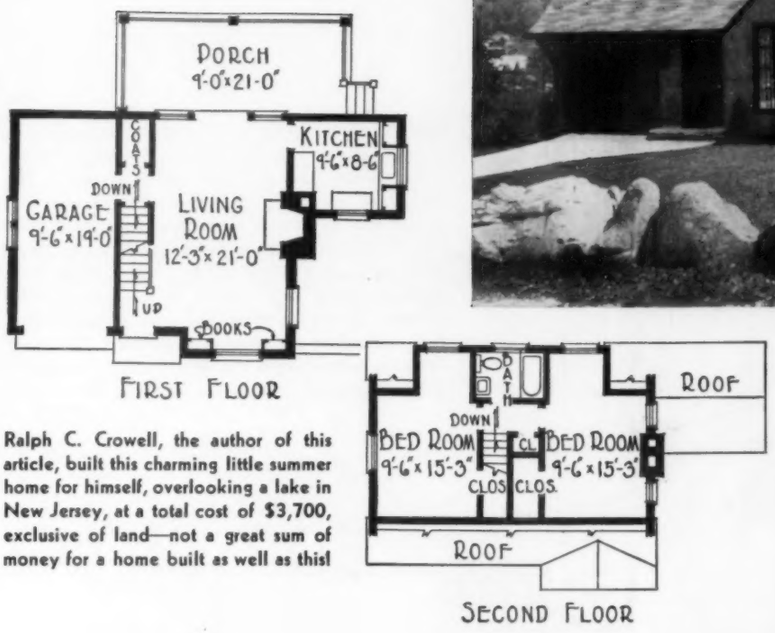
THIS is to be an intimate, friend-to-friend story of a home building venture of real economic significance. It dealt in practical fashion with the prevailing problem of unemployment and the handicap of forced economy. Because services rendered became a medium of exchange, the actual cash expenditure for architectural services and labor for the construction of a country home conservatively worth $4,500 was less than $50. Shrewd shopping brought many material costs down one third to one half below the first estimates.

A brief outline will dispose of the essential introductory formalities. *Time:* the summer of 1932. *Place:* a charming agricultural valley just beyond the rugged hills that look down on San Francisco Bay from its eastern shore. *Characters:* Dr. Grover C. Johnson (a dentist), Mrs. Johnson, two architects, and numerous building craftsmen.

There were three major reasons why the Johnsons, who have been first-name friends—Grover and Rosalie—of the writer for many years, wanted a country home. The first is well understood by all city dwellers. Who of us does not yearn for the country—enhanced, of course, rather lavishly with modern conveniences? The second concerned Grover's health; out-door exercise had been sternly urged by his physician. Golf had been indulged in, largely as a matter of social activity, without apparent results. The third will be readily appreciated by the man who likes to plan, tinker, and construct things. Grover is like that. In his high school days he designed and built, largely with his own hands, a motor boat of seaworthy proportions. His recreational ambition had simply turned to a more practical enterprise—the building of a home in the country. [*Please turn to page 302*]

**Otis R. Tyson tells how a revival of the primitive method of exchange helped to make possible this little house in California**

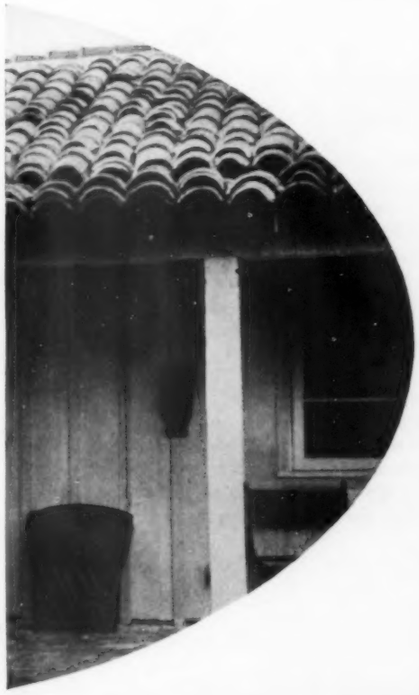
The house was planned so that another wing could be added without spoiling the architectural whole




Ralph C. Crowell, the author of this article, built this charming little summer home for himself, overlooking a lake in New Jersey, at a total cost of $3,700, exclusive of land—not a great sum of money for a home built as well as this!

# A doll's house for two

My wife and I have long been dwellers in an apartment in the city. Cliff dwellers, I have been wont to explode from time to time. We have long dreamed, as have many others, of some day owning a little home in the country. And though our dream was just that and nothing else for years, good old Father Time helped etch deeper the lines that were some day to take form in our little home, so that when our opportunity finally came we were able to take our dream before an able architect and say, "Here is our house. Will you have it put together of material things?"



And now to go back to an eventful summer three years ago. My wife and I were out in the car, traveling over those majestic hills in northern New Jersey, when suddenly dropping down a towering slope we came upon a perfect gem of a lake whose clear blue waters reflected back the wonders about us. We both spoke at once. Here, then, was the ideal setting for our dream house, and with pounding hearts we set about to explore this romantic spot. We found that not a few homes had already been constructed and many more were in the various stages of construction.

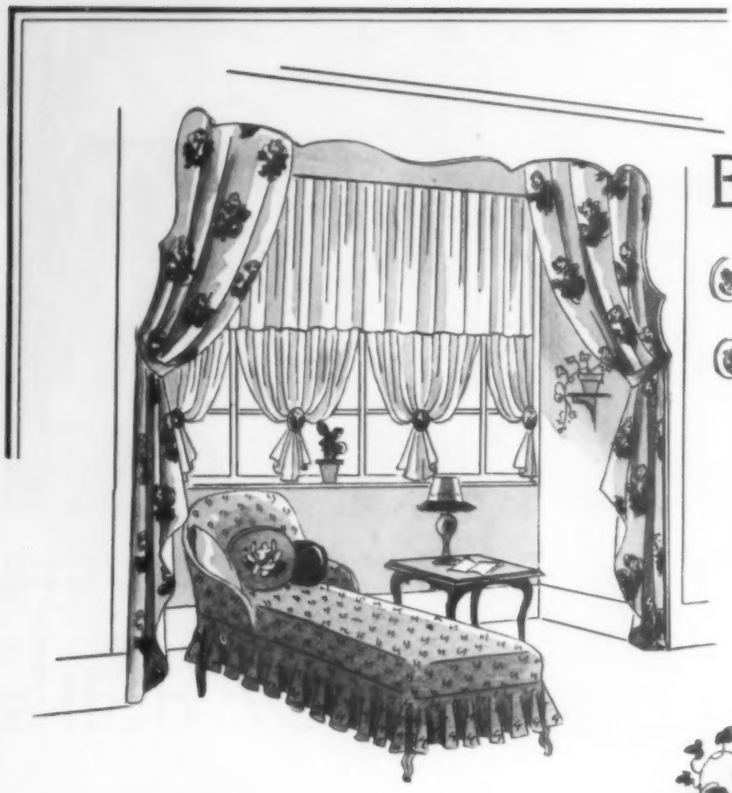
Our axiom has always been, never buy in a locality until you have lived among its people, and with this thought in mind we inquired about renting a place for the summer. Fortunately we were able to secure a charming rustic bungalow for a few weeks, thus giving plenty of time to investigate the desirability of the place as our future home. Our first wave of enthusiasm would have ample time to cool and we could choose a home site with sane minds after deliberation.

We had not been living at the lake more than a week when we bought our lot. Far from cooling, our enthusiasm had increased to fever heat. Here was a location only an hour's ride from the city and yet so secluded and restricted that it might have been hundreds of miles from our native state of New Jersey. It was as though some magic carpet had transported us into a veritable fairyland of rolling green hills, sparkling blue water, and fragrant mountain air. Yes, here we would build our home.

Of course there was that old bugaboo, cash. And then, too, there was the equally great problem as to the type of home best suited to our needs. In our first great wave of enthusiasm we had been ecstatic over the plans of a simple log cabin which an obliging young architect had drawn for us. Just a charming little summer place it was—nothing more. But now that the time had actually come for us to build, we hesitated over the acceptance of this first draft. I might add, that extremely low building costs of this year of depression had spurred us on to even greater daring. Then, too, I had definitely decided to launch out upon an author's career, and if I met with the success I hoped for, I would some day place my typewriter in

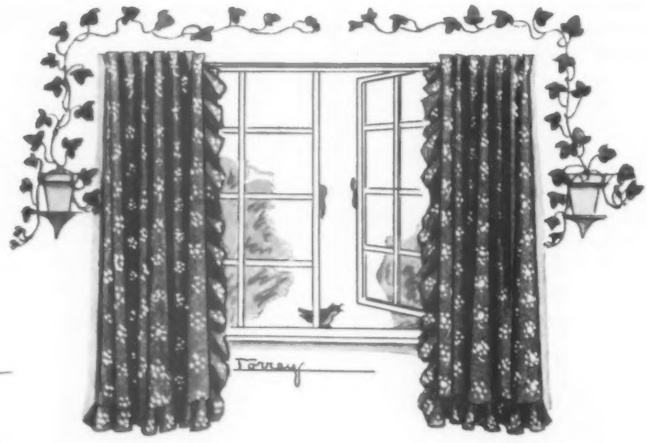
[*Please turn to page 303*]

# Bedroom curtains



Red and white plaid ensembles of spread and drapes are new, and good with French Provincial bedrooms having quaint "dummy type" red tôle lamps. The same idea suggested here for candlewick might be carried out in striped seersucker—new, smart, and very practical—especially for children's rooms. Pink organdie is smart with maple bedrooms—used with a flowered chintz chair bound in white with white buttons. If you like to be "different" try dark Empire blue with white and touches of yellow. And don't forget to cast an eagle eye over the "dress goods", if you are a bit tired of the usual summer curtain!

A most romantic way to handle a group of windows in a French Provincial bedroom is shown above. Fashionable white has been chosen for the two-tier glass curtains and for the ground of the glazed chintz side draperies patterned in an oval rose and thistle design. This motif has been cut out and used to decorate the tie-backs with which the glass curtains are looped up. An airy effect for spring

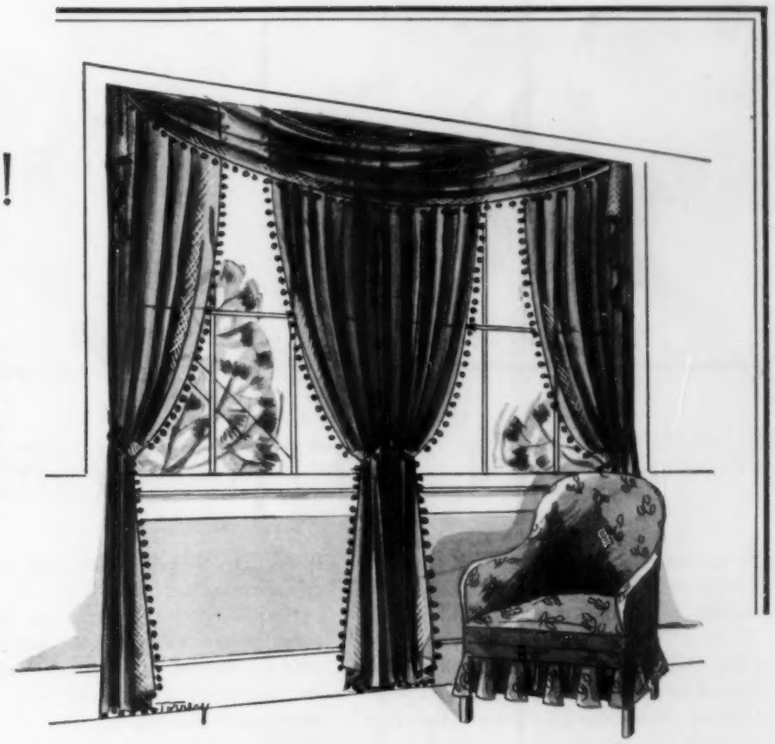


Glazed chintz or even calico might be used for these cottage-like but highly effective bedroom curtains. Pots of ivy placed in brackets or on tiny shelves at either side of the window and arranged to outline its upper part, add a certain sprightliness and springlike quality to this window treatment. An all-over patterned glazed chintz with frill of same or contrasting color is ideal for these curtains

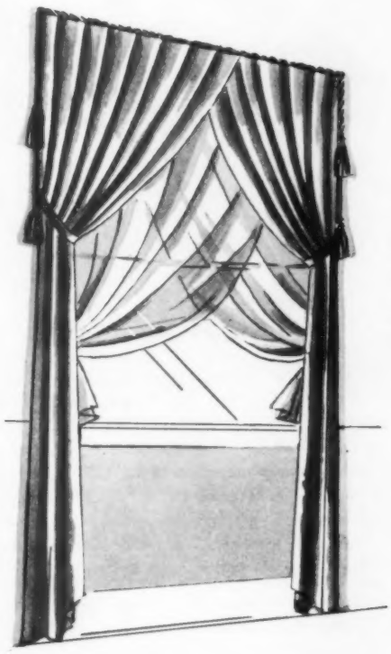
What Colonial bedroom would not profit by the addition of this charming ensemble—curtains and bedspread to match? Tufted bedspreads are just the right size to make alluring bedroom draperies when cut in half through the length. Bordered designs are most appealing. If they are allowed to hang straight to the floor, it would be better to tie back the glass curtains for contrast, as pictured

*Suggestions by Frances Wyman Mohr*

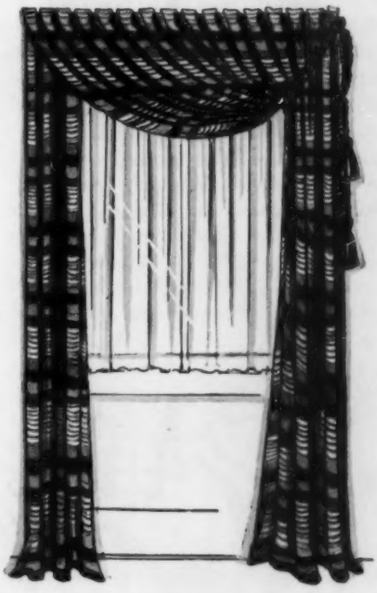
# CAN be smart!

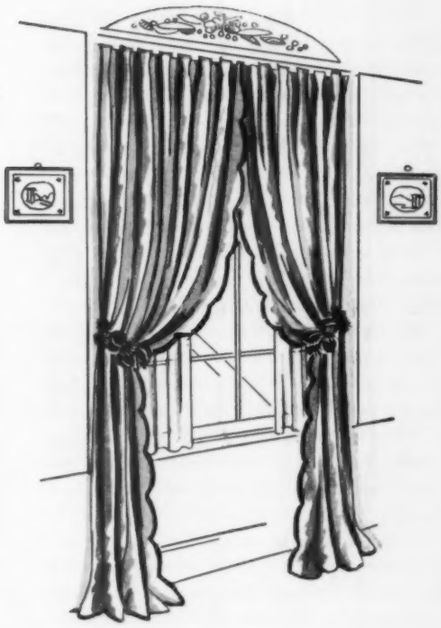


Formal effects are having more than their share of attention in the decorating world today. To win the greatest favor it seems that home furnishings must be both elegant and classically simple. These curtains of sunfast taffeta fill the desired requirements more than adequately. Unlined, they allow the welcome spring sunshine to filter in generously. Perfect for an Empire, Biedermeier, or Victorian bedroom, they may also be duplicated in voile for a less pretentious room



Ideal for a guest bedroom are the window hangings at the left which also stress the formal note so popular this spring. Their avoidance of frills can be depended upon to please the masculine guest, while their very sheer glass curtains keep them from being too severe for any feminine occupants the guest room may have. Cords are used effectively here





Ever since the beginning of the revival of Empire furnishings the color combination of red, white, and blue has been growing in favor. Right now it is about the smartest trio of colors that is possible for one to choose for a bedroom. Especially recommended are curtains of crisp white taffeta, scalloped in red and held in place with red poppies and blue cornflowers

It is sometimes a problem with furniture of heavy Spanish or Jacobean type to find a fabric that is suitably colorful yet light enough in weight to be summery. The drapery above meets these needs and is a distinct departure from the conventional straight hanging or tie back types

*Illustrations by Fae Frances Torrey*

# MEN, MEET THE KITCHEN!

I'D APPRECIATE it as a personal favor if women readers would skip this article entirely and turn on to something else. This is a "men only" discussion; and, besides, I don't care to be blamed should you wake up some morning to find your kitchen resembling the china shop after the visit of the bull.

And now that there's nobody present but we men, I want to give you a straight tip: You can have worlds of fun in the kitchen! All these years, I'll wager, most of you have thought of the kitchen as the place where you're always awkwardly in the way, or the scene for a quiet one a. m. ice-box raid, or where, some mornings, you hurriedly scrape together a cold cereal and toast and a fried egg before making a belated dash for the office.

You have probably never taken your kitchen seriously. But I'm telling you: you've overlooked great possibilities if you've never met that place. You'll be surprised at the potential entertainment waiting behind that swinging door!

Since I've introduced myself to our kitchen there has actually developed between us one of those rare, lasting friendships—a friendship of the sort that Epicurus would thrill to see. Two great pals, as it were, sharing a lot of secrets. It becomes a hobby, like golf, bowling, or collecting arrowheads.

And here's something I'd have the nerve to say, even to a woman: Once a man has the knack of the kitchen he can do things in a culinary way that a woman either never dreamed of doing or would consider revolutionary.

Sometime, preferably when the mistress of the house is away, walk boldly into the kitchen and look around. Get acquainted with it. Familiarize yourself with that row of pots and pans. Open cabinet doors and look in bins and pull out drawers and take down a few cans and bottles and read the labels. Sit down and smoke a cigarette and turn idly through a cookbook.

This auspicious occasion, this first tryst, I should have told you, should take place when you're hungry. Ravenously hungry!

The first thing you'll notice is that some sturdy, man-size but seemingly complicated recipe in the book sounds awfully darned appetizing. You vaguely wonder why the wife or the cook (if other than the wife, which is getting to be rare, times being what they are,) has never run across that particular recipe, has never made a stab at it. Maybe, having nothing in particular to do just now, you'll just get up and try it yourself. That's what I did.

By now you have broken the ice. The next thing you know you will have graduated into a full-fledged chef and be putting Delmonico to shame. To one of your epicurean expertness a Hungarian goulash will be a mere warming-up exercise and eggs à la Suisse all in the day's work.

It doesn't make any difference if your culinary experiences heretofore have been limited to frying bacon, scrambling eggs, and burning toast. You are just now finding yourself. Your talents have simply lain dormant.

*Will C. Brown* **a newspaper man by profession, who boasts of the reputation his associates have given him of being "hard boiled," says that his hobby of tackling some new concoction in the kitchen is just his way of "letting off steam." Others do it with a mashie, at chess, or perhaps at cards. "They're all right too," says Mr. Brown, "But I can (almost always) eat the fruits of my fun!"**

Here, take a look at this:

**Salmon soufflé**

2 tablespoonfuls butter
1 cupful milk
4 eggs
2 tablespoonfuls flour
1 cupful salmon
½ teaspoonful salt

Make a white sauce of the butter, flour, milk, and salt. Add the salmon (minced) with the bones and skin removed. Remove from the fire and add the well-beaten egg yolks. Cool, and fold in the stiffly beaten whites. Pour into a buttered baking dish or into custard cups; set in a pan of hot water. Bake in a moderate oven for 20 minutes —a little longer when in a very large dish.

I copied that word for word from a recipe book. It's a good dish and it beats opening a can of this and a sack of that

# WOMEN, PLEASE STAY OUT!

## We don't believe it

**We have heard it said that men are better cooks than women. In fact, the author of this article has the audacity to say that men have more imagination than women in the kitchen — think of it! Well, we have our doubts, but we are willing to be shown, and so we are offering now a**

## $2 prize

**for the best recipes of any kind sent in by men for there own favorite concoctions. Not those which their wives prepare, mind you, but those which have been evolved by their own masterful touch. If you have any interesting anecdotes in connection with the origin or preparation of the recipes send them too. Recipes cannot be copied from cook-books or other magazines. And recipes that are not accepted will not be returned. Send your recipes to The American Home Kitchen, 244 Madison Ave., New York City. Contest closes on May 5th**

when you're trying to appease the hunger pangs while the wife is away for the week-end or staying late at the bridge club.

But what we want to do is dissect the recipe.

Now in getting it into plain English, we might as well start out at the beginning. What the heck is a white sauce? Well, here's what a white sauce is, and get it down pat because it comes in handy with a lot of dishes. First, melt the butter in a stew pan—one of those little blue or white enameled or aluminum pans, you know. Put the flour in the melted butter, while the butter's still on the stove, of course, and stir it up good. It will dissolve, then you add the salt and stir some more. Finally, pour the milk in slowly, stirring, and let it cook until it thickens into what my wife calls a "medium consistency," which means, I take it, until it is about like, well—until it's pretty thick.

The minced salmon means the salmon cut up fine, into small pieces, and you understand the bones and skin are to come out. Pour the salmon into the sauce, mix it well, then take the pan off the flame and fold in the stiffly-beaten egg whites after you've added the yellows. That "fold" was a puzzler to me for a long time. In fact, for quite a while I had to yell from the kitchen to the living room to demand what "fold" and "sear" and "dice" and "cream the shortening" meant. You put the whites in a platter and get the egg beater and whip them until they are nice and starchy and in the neighborhood of whipped cream thickness. To "fold" them in means you just slip the beaten eggs into the mixture easy-like, with a minimum of stirring and agitation which would break down the air bubbles or something. The rest of the recipe is self explanatory and I'll give you odds that twenty minutes later you'll be enjoying salmon soufflé and that anybody who shares it with you will enjoy it, too.

This recipe and the analysis is given simply to show you that these things are not as formidable as they sound. Don't let a lot of dangerous-looking words scare you. In fact, once you get on to some of the terrifying terms used in the recipes you're over the hard part of cooking, and the whole wide field of hidden culinary thrills awaits your gleeful adventuring.

Then, after you have reached that stage, the natural inventive tendencies of a man will begin to assert themselves and then is when you'll seal forever a touching devotion for the kitchen. That's why I said, a while back, that a man can do things in a culinary way that a woman never dreamed of doing.

A woman will take a recipe, follow it faithfully and religiously to the dot, and set out a dish which, albeit appetizing, is exactly the same dish a thousand other women are setting out at the moment. When you get on intimate terms with the kitchen, however, you as a man will never be content to let it stop at that. What woman would have thought of adding a cupful of chili to that old standard salmon soufflé recipe above, as I did, and thereby achieve a most delicious and novel dish? I don't say it boastingly, but I can cook an ordinary dish and find enough odds and ends around the kitchen to toss into it or upon it to definitely improve its taste, add considerably to its appearance, and so completely disguise it that you'd never be able to trace it back to that cold, unimaginative recipe or the standard, old-fashioned form of its preparation.

Imagination! That's it! Women have no imagination in the kitchen. Bless their hearts, why should they? This business of getting together three squares a day; of including something filling for a healthy husband and enough calories and vitamins for the babies and few enough fattening effects for herself; and all the time staying within a budget that possibly isn't what it used to be—there's little time left for imagination.

With a man it's different. He can experiment and enjoy it, like trying out a different golf stance or a new kind of gadget on the car.

You take ham. You've eaten plain fried ham a thousand times, with occasional interludes of baked ham and cold

[*Please turn to page 311*]

# NEW FOODS on the market

*Discovered for you by Clementine Paddleford*

"DO TRY this! It has just appeared on the market." A remark that carried honest pride when passed with a food really new to the guests at our table. It may be a cracker with a snowflake figure; it may be a sauce made of Southern pine bark; or miniature spiced sausages to serve on toothpicks—appetizers de luxe. It may be that delicious new sandwich spread of honey and apricots mixed with mayonnaise. It might be any one of some half a hundred new products that are waiting for you in package and tin.

Because every woman likes to know what's what on the grocer's shelf we are giving here brief descriptions of some of the newest items, and a few not so new but which you simply must not miss.

## Crackers, toast, and tea cakes

**Toast Melba,** leaf thin, browned to a crunchy deliciousness, comes in a cellophane-wrapped package cheaper to buy ready made than to make at home, for one usually mangles two loaves of bread getting a dozen pieces of toast cut true and these turn up their edges.

**Three appetizer crackers** together in one tin, handy for the jiffy shelf, come with a butter toasted taste and embedded with poppy seed, caraway, and celery salt—novel and interesting.

**Poppy seed hors d'oeuvres crackers** shaped like miniature saucers with scalloped edges and thin, thin, are put up in tin containers. Three good bites to a cracker. The taste is hauntingly reminiscent of that rich buttery goodness of old-fashioned home-made pie dough, baked into strips.

**Whole wheat crackers** salted, toasted, buttered, baked hard and thin provide a chewey texture with the natural taste of the whole wheat grain. A gentle reminder is to serve them when a vegetable salad is planned as the backbone of the hot weather lunch.

**Salted nut crackers** each just one inch square, are good and pleasantly different to serve with appetizers, cocktails, canapé, soups, and salads. Or pass them after dinner in place of salted nuts.

**Celery cracker chips** come the exact size of a half dollar toasted to a crisp, thin as paper, and superb with soup. They have a taking way with sea food cocktails, they pair nicely with fruit salads, and make themselves at home with any bottled beverage.

**Wheat sticks** with the richness and quality of cheese flavor are also a product of the same manufacturer. These were new last summer but if you haven't had them I'd advise an early trial.

**Fruit and cereal biscuit,** being one hundred per cent cereal and fruit nicely blended, is packed with all the friends of health into a dough that bakes up like an old time kitchen cookie. It is of a rich brown ginger color with a nut-like consistency that is extremely palatable.

**Old-fashioned butter wafers,** lineal descendants of the stone cookie jar, are put up in air-tight packages, 48 to the box. They are the same old palate teasers of our youth—even to the sprinkled coating of granulated sugar on the top.

**Ring cookies** for tea blend their spicy fragrance with the aroma of the cup. They are like tiny doughnuts, in shape, nicely plump and of a cinnamon brown and cinnamon flavor. During the past year, a dozen new varieties have marched out of this factory. A long list of flavors—lemon, orange, chocolate, butterscotch, maple pecan—just name your favorite. My pick of the lot is a macaroon cake, almond flavored, with a home-baked quality which does credit to the word hospitality. They feather away in the mouth.

**A tea cookie** that is just as acceptable socially is hoop shaped, ever so tiny—a scant 1½ inch long and about an inch wide—and too thin to measure. The newest are cinnamon and orange.

**Buttered pretzel sticks** have just made their bow over the grocery counter. These are but a mocking shadow of the old-fashioned pretzel. There is a daintiness about these appetizers that in spite of their relationship to the pretzel family qualifies them to a place of honor at any social affair.

**Handy slices** of bread, four kinds in one package, is now available and consists of white, rye, whole wheat, and raisin bread. It comes packed wrapped in wax paper.

## Sauces, relishes, spreads, and cheese

**A sauce of pine bark** comes on the market this month, made by a Southern concern and useful for pepping up the fish and meat courses. For a fish stew, for instance, take a 14-ounce jar of the sauce and add its bulk in water. Add fish and boil 20 minutes. It is a real pick-me-up on meat loaf and roast meats and it does something intriguing to an egg

[*Please turn to page 297*]

*Photographs by Dana B. Merrill*

## Crackers, Cookies, etc.

Toast Melba
Three appetizer crackers
Poppy seed hors d'oeuvres crackers
Whole wheat crackers
Salted nut crackers
Celery cracker chips
Wheat sticks
Fruit and cereal biscuit
Old-fashioned butter wafers
Ring cookies
Tea cookies
Buttered pretzel sticks
Handy slices (bread)

## And Don't Miss These—

Sauce of pine bark
A new condiment
Scuppernong jelly
Pomegranate jelly
Roquefort cheese
Honey apricot spread
New cheese spreads
The continental dessert package
Whole wheat desert
Stuffing ready prepared
A fruit cake mixture
Devil's food mix
Pie crust
A shortening to sift in

## —Or These

Pure pork sausages
Frankfurters
Sliced smoked beef
A cocoa beverage
Tea in cellophane
Mixed dried fruits
Frosted broccoli
Frosted halibut
Dated potato chips

# Some do's and don'ts for Cooks

### Paper bags for chicken

In preparing chicken for frying, a simple and quicker way of applying the flour is to partly fill a paper bag with flour and then shake the pieces of chicken up and down inside the bag. In this way several pieces may be floured at once and you may be sure that all sides are thoroughly covered. MRS. J. R. LEMEN, *Baltimore, Md.*

### Marbles in the pot

When cooking jams, marmalades, or ketchup take five or six of your kiddies' marbles. Place these in the kettle and they will keep rolling around, preventing burning or scorching in the bottom of your kettle. MRS. SELDEN PRIES, *Minneapolis, Minn.*

### Popping popcorn

When popping popcorn try covering the bottom of the pan with salt instead of butter or grease. Heat the salt and put in your popcorn and you will find that it pops beautifully. There is no use discarding the salt each time as the same salt may be used over and over again. DORIS NELLE, *Laredo, Texas.*

### Starchy foods boil over

To keep starchy foods such as rice, macaroni, spaghetti, etc., from boiling over the pan, add a small lump of butter to the water. The food can then be cooked in a tightly covered vessel which insures quicker cooking. MRS. C. A. MIDDLEBROOK, JR., *Burlington, Vermont.*

### No curdling

Hollandaise sauce curdles if heated to too high a temperature. Hold pan over boiling water just long enough to melt butter which is added one third at a time. Heat longer last time to obtain desired stiffness. If it does curdle, add a little cream or milk. MRS. BURNHAM BOWDEN, *Irvington-on-Hudson, N. Y.*

### Whipping light cream

To one half cupful of light cream add one tablespoonful of gelatine which has been dissolved in about two tablespoonfuls of boiling water. Place the mixture in a cold place for a few hours. Then whip. The cream will whip quickly and easily and at about half the cost of whipping cream. MRS. O. D. HOUSER, *Cedar Rapids, Iowa.*

### Mealy potatoes

When freshly boiled, potatoes have a soggy or smooth-coated appearance; a few shakings in their kettle before an open door or window will make them mealy and white in a moment. DOROTHY DAYTON, *Los Angeles, Cal.*

### Sour milk for sweet

When substituting sour milk in place of sweet milk use one half level teaspoonful of soda to each cupful of sour milk, and half the amount of baking powder called for in the recipe. A. HAZEL PRICE, *Jackson, Michigan.*

### Scramble eggs in double boiler

I learned this method of scrambling eggs from a dietician who says eggs are more nutritious cooked in a double boiler. When the water is boiling put butter in top container, pour in lightly beaten eggs that have been salted and peppered; add milk, cream, or water—whichever you use—and stir constantly, being sure to take off before eggs begin to get too hard. PAULINE STEARNS, *Colorado Springs, Colorado.*

### Wield the rolling pin

When a recipe calls for finely chopped nuts instead of putting the nuts through a chopper or chopping them by knife, I have found a more efficient method. Place nuts between several folds of wax paper, then roll or crush with a rolling pin. The degree of fineness may be varied by the pressure exerted. None of the oils of the nuts are lost when this method is employed. The chopped nuts may be sprinkled directly from the wax paper. If the nuts come in a cellophane wrapper it is well to crush them in that. MRS. TORSTEN BERG, *Belle Vernon, Penn.*

### Stringy beans

You can be sure that every particle of "string" will come off the beans when snapped if you will plunge them in boiling water for a few moments before starting to prepare them. MRS. HAROLD NUNN, *Dallas, Texas.*

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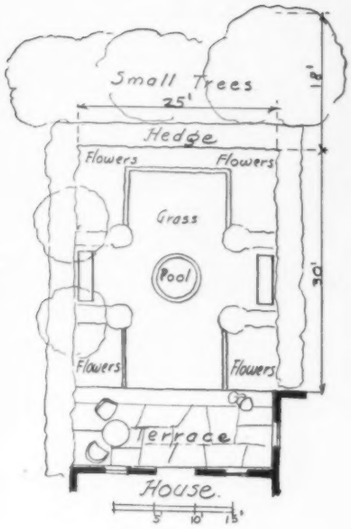
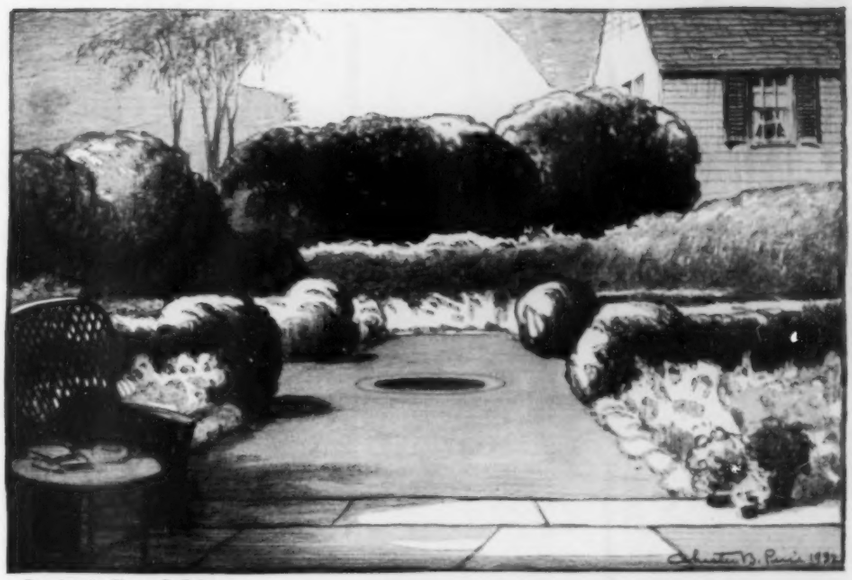
The cooking hints given on this page were culled from ideas sent in to us by readers. Photograph courtesy of the Kraft-Phenix Cheese Corporation.

# We invite you~

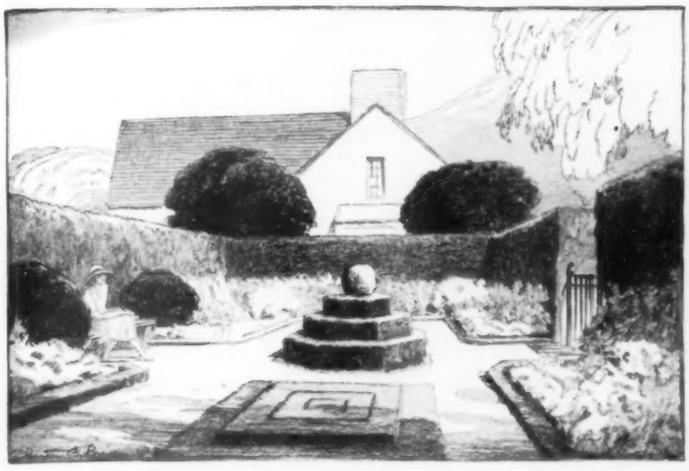


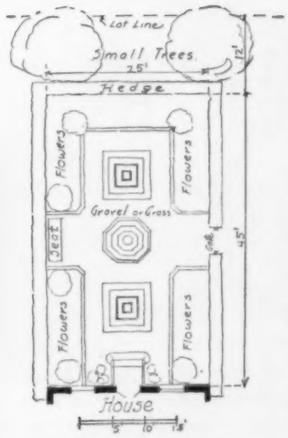



*Drawings by Chester B. Price*

# ~to come and see our garden

**Out at Garden City, Long Island, twenty-five miles from New York, we feel and trust that you will find some things of appealing interest. Features change with the season, beginning with the Daffodils the succession rolls along with Tulips, Rock Gardens, Flowering Shrubs (featuring Azaleas in particular) Roses, Irises, Asiatic Cherries and Crabs, Delphiniums, Gladiolus, and Dahlias. Besides these are many other annuals and perennials and typical "little garden" suggestions for the small plot**

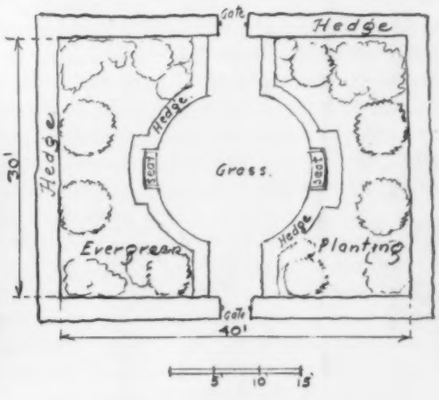


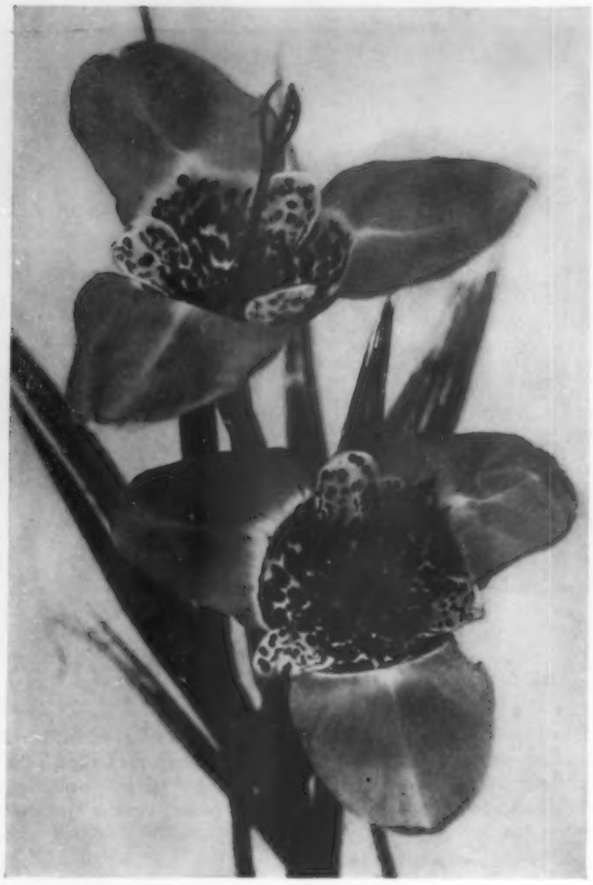



**The Dutch bulb garden where Tulips flower in early summer and which later on becomes the garden of fragrance with herbs as well as "seasonings." (Left)**

**At top is a modified plan showing an adaptation from two other actual scenes. All these will fit the conventional home plot**

**An Evergreen garden that has charm all winter and quiet repose in summer. The inner hedge is Yew and the garden is framed in Hemlock. Collected Dwarfs and highly colored variations adorn the sundry beds, yet leaving ample room for the small lawn. You can make acquaintance with a hundred different Coniferous Evergreens in this spot. Come and see them all**





Mexican Shellflower (Tigridia)

Peruvian Daffodil (Ismene) *Costain*

# SUMMER BULBS ~ *by Adolph Kruhm*

Soon the spontaneous burst of bloom in the May and June gardens will reward the diligent gardener for work done last fall. But what *after* spring passes into summer? Early summer gardens are frequently devoid of color. Until Phlox enlivens the border and Delphiniums present their second crop of blue spires, the midsummer garden is apt to be singularly monotonous. Now there is an easy remedy ready at hand. Plant now summer flowering bulbs and quietly await sure results. Curiously enough, all these have gorgeous, showy and often quite large flowers. In definite results the kinds described here almost equal the Dutch bulbs grown for early spring flowers. However, a *little* more care is required to bring perfection of bloom. Some will do better in the shade; others require full sun. All will bloom under ordinary gardening conditions.

For practical purposes these so-called "bulbs"—some are tubers or corms—may be divided into three classes. There are those providing color, those grown for fragrance, and those adding to the effect of the border by their massive or stately foliage. Color being the feature most desired in a garden going through a rest period, we have a marvelous contributor of gorgeous color combinations in the Mexican Day Lily, Tiger- or Shellflower (Tigridia pavonia). While its blooming season lasts, it is easily the most spectacular sight in the garden. The flowers are borne on stems eighteen to twenty-four inches high. They are three petaled, and present the most gorgeous color combinations of pink, yellow, scarlet, deeply blotched and speckled with crimson and maroon. While each flower lasts only one day, yet even though planted on the same day, the individuals do not all flower at once. For best effects they should be planted in clumps of a dozen or more, against a background of shrubbery. Plant any time after the middle of May and lift the bulbs after the first frost in the fall. Handle like Gladiolus. There are three distinct varieties—yellow, rose, and scarlet—all with contrasting spots; but the hybrid mixture is perhaps the most gorgeous.

And while on the subject of color, is there any other flower bringing such a variety of bright gaiety as we find in Tuberous Begonias? No other "summer flowering bulb" (of course it is not a real bulb) is so suitable to enliven shady nooks. There are the single and double kinds, the frilled and crested varieties, and, for porch boxes and hanging brackets we have the trailing type. The colors range from pure white through pink, orange, yellow, salmon, and scarlet, down to deep crimson.

When you receive the tubers of Begonias put them into shallow boxes filled with peat moss or very finely sifted soil mixed with sand to hold the moisture—round end down, rough end up—and in two or three weeks little crested and crinkled leaves will appear. By then it is early June and the little tubers may be set out. Tuberous Begonias love shade, and they will thrive within two feet of a Privet hedge—but the soil is well prepared: one-third peat moss, one-third dry humus mixed with rotted cow manure or use Driconure and one-third sand. They start to bloom in July and quit when frost touches the foliage.

If there is any one summer flower from bulbs for which space should be found in every garden, it is the great Ismene. Here we have a flower of dominant character, distinct fragrance, and the plant out of bloom has a massive foliage effect. This Peruvian Daffodil has largely replaced the Tuberose in our garden. Its fragrance is less pronounced, its form is more graceful, and it blooms more profusely. The spectacularly large, yet graceful flowers with just a tinge of green along the veins, are a delight to the eye. Stems two feet tall

support the substantial amaryllis-like blooms, which last several days, either outside or indoors.

Those fond of exotic fragrance will want to grow some Tuberoses. Their wax-like, substantial flower bells are quite attractive and last a long time. The flower stalks are stately, the foliage is very limited, hence Tuberoses may be grown in very small space. Plant six in a clump, clumps ten feet apart, and on a warm August night they will remind you of scents of the tropics and the Orient. For flowering outdoors, plant them at intervals from the middle of May until late in July.

## The stately Summer Hyacinth

More stately and impressive is the Summer Hyacinth (Galtonia, or Hyacinthus candicans). A native of South Africa, it is perfectly at home in the country of its adoption when treated like a Gladiolus or Ismene—meaning, not to be planted before May 15th in the latitude of New York City, and to be lifted for winter storage. Although on Long Island it winters outdoors without any protection if deeply planted.

Its stately stalks, three to five feet tall, gracefully carry, candelabra fashion, thirty to forty pure white, bell-shaped flowers about two inches long. They are particularly effective when massed against dark leaved shrubbery, with dark flowering Gladiolus in the foreground.

## The Amaryllis group

Of the various Amaryllis group for outdoor culture Amaryllis halli or more properly Lycoris squamigera is my favorite. It is one of the oddest things in our garden. Very early in the spring it produces a bunch of very attractive green foliage which disappears around the middle of May. About the middle of July the flower stalks shoot up. Large lily-shaped, delicate pink flowers develop in umbels. They last for the best part of two weeks. It too is perfectly hardy on Long Island.

Montbretia (Tritonia) is the finest of all summer flowers for both beauty and gracefulness in the border and as cut flowers for display in the house. They are the Lilliputs of the Gladiolus alliance and unsurpassed for daintiness. About ten years ago tremendous strides of improvement came in the Montbretia hybrids. Without herald of trumpets; it just came, was seen, and conquered. These new hybrids almost match some of the smaller Gladiolus in size of flower—and the spikes are more graceful.

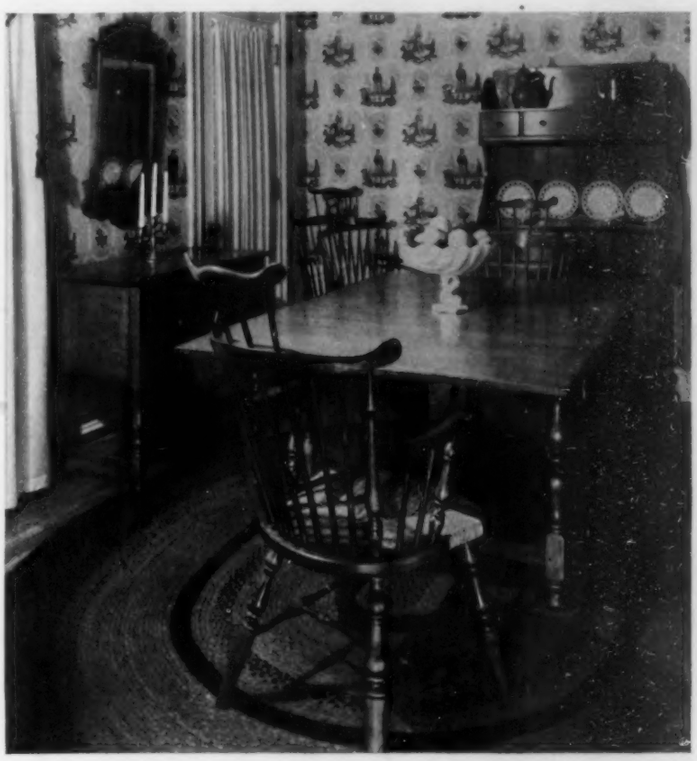
We plant these in the foreground of tall annuals (Centaureas, Balsams, etc.) where their gracefully curving stems break the stiff outline of the border. The individual flowers on the three-foot stems often measure three inches across, provided the soil is well prepared, as suggested for Tuberous Begonias. His Majesty is not only large, but also the most meritorious in many ways, and the substantial scarlet and yellow flowers are of very lasting quality. Others are Queen Alexandra, with bright golden orange flowers, striped crimson, Una, while not as tall, bears more flowers to each stalk. But why go on? All of the new Montbretias are worth trying.

Where temperatures rarely drop below 10° above zero and where the average winter weather is 20—30° above, Montbretias may be left outdoors the year around, provided a good mulch of leaves or manure is applied after early December. "Bulbs" thus carried over outdoors will bloom earlier than those planted in the spring. Or they may be lifted like Gladiolus.

## Two more acquaintances

And now I come to the queerest of all the summer-flowering bulbs found in our garden. Amorphophallus rivieri! Some call it the Black Calla. The flower is interesting but not attractive, and its odor is offensive. But the foliage, supported by strong three-foot tall speckled stems, is most ornamental, almost like a laciniated Elephant-ear. "Why," you ask, "should I plant this?" For no other reason than that it will give you a spectacular effect not attainable with the help of any other plant.

And so, for that matter, it is worth while to get acquainted with the Zephyr Flower (Zephyranthes) and the Jacobean Lily (Sprikelia), always remembering that all of the summer flower roots are just a step behind their two leaders—Gladiolus and Dahlias for general use. But theirs is a special story. The wide variation in shape, size, and color makes them the subject of intensive cultivation.

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## Slip covers play a dual rôle

[*Continued from page 279*]

A sofa is measured the same way, its loose cushions estimated and added to the back, front, seat, and arm totals. Generous estimates should be used in buying the total, for a skimpy slip-cover is useless while a too loose one may be carefully re-seamed to tighten it.

With an all-over, small pattern, there is little or no waste. While with stripes, and large medallion or other unit designs, there may be small waste. The medallions should be centered in the middle of the front and back of the chair, in the center of the seat cushion, on the center of the inside of each arm, and centered on the outside of the arm as well. Two or three medallions, if very large, should be evenly distributed on the back of the sofa (whether it is a two or three cushion piece), on its outside back, on each cushion one centered motif, on each arm inside and outside. Stripes should of course run up and down on vertical surfaces, and from front to back, not sidewise, on seat cushions, or seat covers of chairs.

Study photos on page 278 for well-cut and perfectly fitting slip-covers. And use as your guide a slip-cover pattern and its printed directions, whether the pattern is used for your slip-cover or not. If the directions are not clear, first cut a pattern of your own from cheap muslin, and follow directions for cutting and putting together.

Many cotton and linen tapes are available for welting the seams, or bias lengths about an inch and a half wide, or two inches, may be cut from the slip-cover material, or from other fabric in a contrasting color. Braids, fringes, and other welting fabrics are new this year in colors selected to harmonize with new linens and chintzes. These tapes and trimmings are on sale in the drapery departments. There also the heavy snap fasteners needed for slip-covers, are to be found and, in the newer displays, zipper fasteners now used by many upholsterers are to be had. These are easily sewed on and their simplicity and ease of use, recommend them for any slip-cover.

Seams may be French seams, or bound or welted. For the French seams the material is pinned on the furniture face up, for the others, with right side down, against the furniture. The largest pieces, such as back, front, and arms are cut first; the smaller ones last. Pin in the hem roughly, then when laying the fabric on the chair or sofa, see that it is not pulled tightly or askew; place very wide material so that all extra may be trimmed from one edge (unless it contains a pattern which must be centered). Pin the goods carefully and closely to the upholstery, using many pins. And leaving the generous two-inch seam allowance wherever seams are to be made.

The method of seam welting and the kind of trimming must be decided upon in relation to the fabric of the slip-cover. For utilitarian reasons a firmly woven

textile is recommended, not only because it will hold its shape, not pull at the seams and tear, but because the tightly woven fabric will keep out dust. If you plan to wash the slip-covers then a pre-shrunken fabric must be chosen, or it must be purchased and washed and ironed before making the slip-covers. If the covers are to be dry cleaned, then the choice is wider and may include some of the cheaper grades of cretonne.

For the decorative uses of the slip-cover, the fabric must above all be cool and fresh looking, cool to the touch as is linen and the glazed chintzes, and it must also be of such coloring and design that the finished chair or sofa looks summery, harmonizes with the room and the draperies, and in itself is a thing of pleasant color and line.

The printed linens, cretonnes, chintzes, glazed chintzes, calicoes, striped cottons of various weaves, cotton and linen mixtures in plaids and stripes, and plain linens are the most popular choices. The lighter weight linens wrinkle easily, but wear exceptionally well. The glazed chintzes, costing twice or more than twice the unglazed variety, keep out dust, shed all kinds of dust, and require very little attention.

The plain chintzes wash easily, and in the better grades are beautiful though as cheap as gingham and cretonne in many instances. Ginghams are delightful for bedrooms and rooms furnished with French Provincial furniture. The cretonnes, usually low priced, are less apt to be available in handsome patterns, and their colors are less likely to be sun-fast and tub-fast. It is a good plan to shop for samples, considering costs and width, and selecting colors which will look well with the walls and woodwork and the summer floor covering, and which will at the same time turn the rooms into summery places of cool refreshment.

It has been found by long experience that slip-cover fabrics should be of better quality, hence costing more, proportionately, than drapery and curtaining materials. The slip-cover receives strenuous pullings when on a chair or sofa, it acquires more dirt, hence needs cleaning more often, and because it must be made by relatively expensive labor, or by hard work on the part of the home maker, it is intended to last not one season but several.

## New foods on the market

[*Continued from page 290*]

omelet. With usage it grows into a treasured condiment.

**A new condiment** made by a famous pickle company combines tomatoes, cucumbers, peppers, onions and selected seasonings with rare success. This is worth remembering for use with meats, fish, egg, and vegetable salads. Mix it with one third mayonnaise for thousand island dressing.

**Scuppernong jelly** may mean nothing to you unless you come from one of the Southern states, South Carolina in particular, famous for the scuppernong grape. No, it isn't a grape exactly, but claims relationship to the grape family. Its flavor calls me back to wild grape thickets and the first ripening crab apples in orchards.

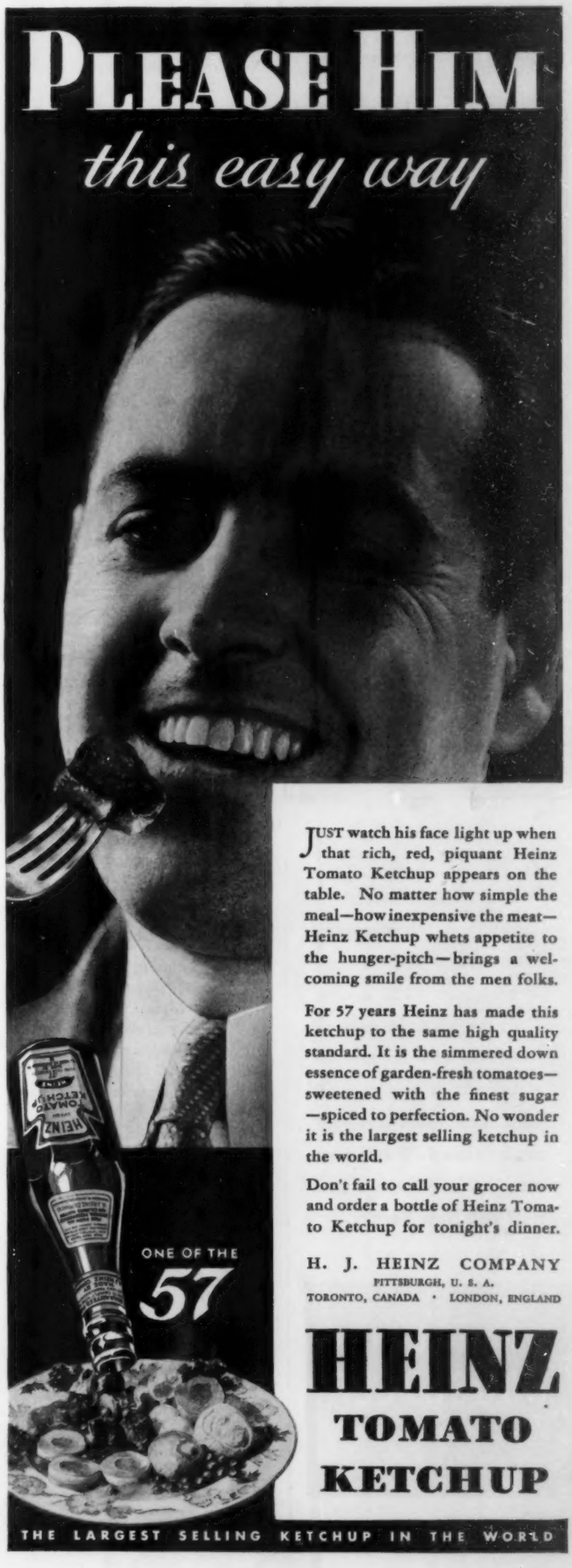
**Pomegranate jelly** made from the concentrated juice of pomegranate grown in the Mediterranean region is something good to buy if your grocer carries it. This jelly speaks with a continental accent and boasts a bouquet like some exquisite wine.

**Roquefort cheese** in combination with salad dressing and spread is put up now in the jar for appetizers and hurry up sandwiches. A high percentage of imported Roquefort cheese is uniformly distributed and blended with cream or milk for salad dressings of original flavor.

**Honey apricot spread** is grand for sandwiches and quick as a wink. The apricots ground to a fine pulp are so evenly blended with honey and mayonnaise that the mixture has a velvety texture and an aroma that draws one as a clover scent draws bees.

**New cheese spreads** packed in jars and paper cup containers of convenient size are appearing with each new month. Some of the most recent combinations are Roquefort cream, pineapple cream, American cheddar cheese with sweet cream and a cream cheese and relish spread—all soft enough to smooth easily on either cracker or thin, thin sandwich bread.

**The continental dessert package,** an assortment of five kinds of cheese, is the perfect companion for demi tasses and sparkling epigrams. Included are American, white American Chateau, Swiss, Pimiento, and brick cheese; mostly foreign in origin but all American made.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57
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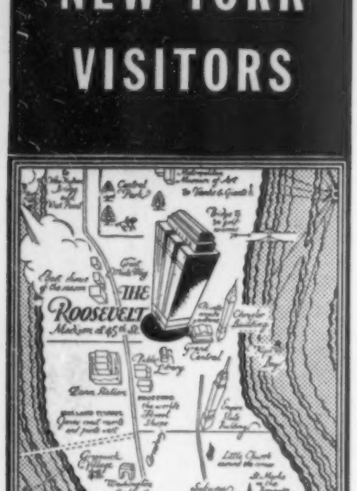


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## Ready mixed to bake and boil

**Whole wheat dessert,** chocolate flavored, is a pudding ready mixed. It is made from the whole wheat berry ground, flavored and blended, toasted and then reground. It can also be used as a chocolate pie filling or for a frozen chocolate dessert.

**Stuffing ready prepared** with the one addition of a hot liquid and melted butter is available in package form in quantity for one large roast chicken, duck, or turkey. It is a dry preparation of cracker crumbs seasoned with herbs and spices. This stuffing is good with fish or for stuffed shoulder of lamb or pork. It can be used in meat loaf or as stuffing for green peppers, tomatoes, cabbage, or onions. For variety dressing, oysters, apples, raisins, or chestnuts may be added to the mixture.

**A fruit cake mixture** to remember in the fall, containing all the ingredients for a rich, medium dark fruit cake is put up in covered tin boxes for home baking. By the addition of an egg and a third of a cup of liquid the cake is ready for the oven. There are no fruits to slice, no nuts to chop, no shortening to cream. Yet there is everything in it that should be there in unstinted richness; pasteurized dates, glacé cherries, glacé pineapple, sliced citron, orange peel, lemon peel, raisins, walnuts and all the other good things. Not even a pan to grease and line with paper as the cake is baked in the tin in which the ingredients are packed. The same tin stores the cake.

**Devil's food,** spice cake, and gingerbread preparations are put out in convenient tin containers by another manufacturer. These require only the addition of liquid —milk or water—and they are ready for the baking. The same company has a bran muffin mix and will soon feature an old-fashioned molasses cookie preparation that has had the final okay of their testing kitchen expert.

**Pie crust** comes in a box with the shortening and dry ingredients all ready mixed in the right proportion. All it needs is the addition of water.

**A shortening product** to sift in makes unnecessary the messy greasy shortenings universally in use. It is a powder made of cotton seed oil and pure skimmed milk.

## News about meats

**Pure pork sausages** are one of the many new ready-to-eat meats for service at impromptu meals. These are steam cooked right in the container to save all their flavor and to keep their youthful figures intact. The sausage is the genuine article made of pork that doesn't fry down to worms in the skillet.

**Frankfurters** made from an old German recipe of tender fresh meats, hickory smoked, are packed 9 to a can ready for table service. These are seasoned in the German manner, yet not too ardently for the pleasure of the American palate which hasn't been fireproofed yet.

**Sliced smoked beef** is put up in a convenient one fourth pound package, cellophane wrapped. Try frizzled smoked beef in cream sauce for a welcome change. It combines nicely, too, with macaroni for a fragrant casserole. The same packing company is putting out two ready-cooked hams in new triangular cans. The three-cornered shape allows you to slice the meat to the best advantage for sandwiches.

## And don't miss these—

**A cocoa beverage** made from fresh roasted cocoa nibs with added sugar and sparkling carbonated water is perfect for a one-minute-mix of chocolate ice cream soda. Place a ball of ice cream in the bottom of a tall glass and fill with the cocoa beverage. And children love it any hour of the day.

**Tea in perforated envelopes of cellophane** for individual service is the newest trick. Tasteless, odorless, colorless, and insoluble, these transparent containers are winning favor with those tea lovers who insist they don't like the flavor of muslin bags.

**Mixed dried fruits**—pears, peaches, apricots, and prunes are combined in two-pound packages for those who like a mixed fruit compote. May we suggest cooking these fruits with stick cinnamon and brown sugar and serving cold as dessert with a liberal dip of sour cream? These packaged fruits are extra tender and juicy because of a new pasteurizing process being used by California growers. The fruit can be cooked in half the usual time and without the preliminary soaking.

**Broccoli** is the latest addition to the long list of frosted vegetables sold in package form. New in the fruit class are sliced peaches. Other fresh fruits that you can buy the year around are strawberries whole or sliced, cherries pitted for pies, cherries on the stem for eating, raspberries, blackberries, plums, blueberries, rhubarb, cranberries, and sliced apples.

**Fish**—any day of the year, fresh from the sea, no matter where you live. Boiling salmon is the most recent one to come in the frosted package. Others are haddock fillets, mackerel fillets, salmon steaks, cod fillets, oyster, scrod, smoked fillets, halibut steaks, swordfish steaks, fillets of sole, lobster meat, clams, and crabmeat. The fish is packed as are all the frozen foods, in sanitary sealed packages of transparent waterproof wrapping in sealed cartons. The fish is so rapidly frozen at low temperatures that the flesh cells do not break.

**Dated potato chips** packed in a glassine bag with a cellophane window are available at 5, 10, and 25 cents. The 10-cent package weighs 3 ounces. Each bag bears a red seal printed with the words: "Guaranteed fresh until June 28," or whatever date the time of packaging makes imperative. The chips are unsalted. The salt is contained in the folds of the bag at the top and when the bag is opened the salt shakes down over the chips.

### Scotch eggs

6 hard boiled eggs  1½ lbs. hamburger
Parsley

Remove shells from eggs. Cover eggs with hamburger, rolling it in the palms of the hands to conform to the shape of the egg. Roll in egg and breadcrumbs. Fry in deep fat till golden brown. Drain, and cut in half across egg. Place on dish with cut side up. Decorate with fresh parsley. These may be fried in shallow fat but care must be taken to cook evenly.

HILDA L. MCLEAN, *Santa Cruz, Calif.*

# First in charm

*Margaret Friskey*

BRAVING a blizzard to help the painter mix the paints to just the right tone; creating a setting for a heritage of some lovely old pieces of furniture; adding a few appropriate new things for comfort; using a lot of thought and not too much money—all of this had its reward. Before the young occupants of this small house had hung their last curtains, too absorbed in the fun of transforming a house into a home to know there was a contest, they won, very much to their surprise, a prize for having the small house with the greatest charm.

It is the home of Mr. and Mrs. Richard Carr of Highland Park, Illinois. Although only forty-five minutes from the heart of Chicago, this little house faces a winding road with the tranquil air of old Cape Cod.

This unassuming house boasts no reception hall, but as you open the door the entrance, paved with a few red tiles to catch the first muddy steps, is walled off from the rest of the house by the high back of a quaint old seat.

The walls and woodwork throughout the living room and dining room are painted a light, soft green which has the warmth of yellow in it, even the high-backed seat and the mantel are the same tone of green. These light plain walls and the floors, which are stained walnut and waxed, recede and give a feeling of space to a small room. There is one large cocoa-colored rug in the living room with small Orientals in the doorways and a larger one in the dining room. The ruffled curtains at all of the windows in the living room and dining room are made of cream-colored dotted net. There are no draperies. The davenport is slip-covered in a green toile and there is a colorful old Colonial chintz on a barrel-type chair by the fireplace. There is also in the living room a Cape Cod wing chair with flat maple arms and a small walnut table with a lamp of white milk-glass on a dark red glass base with a plain white parchment shade on it.

The dark red bricks of the fireplace are a nice contrast to the light green walls and mantel, which has nothing on it but two lovely brass candlesticks with crystal drops.

The wall of the living room opposite the fireplace is lined with open bookshelves painted the same green as the walls and woodwork. Before these there is an old organ. There is a cherry table with one leaf turned up against the wall and spool legs. This holds a clear glass lamp with a parchment shade. A butterfly table serves as an end table for the davenport. In the dining room there is an old walnut drop-leaf table and four ladder-back chairs with cane seats.

The small and compact kitchen is painted a delft blue with just a touch of red in the blue plaid gingham curtains at the windows.

On the first floor there are two bedrooms and a bath off a small hall at the north end of the house. One room is papered in soft yellow and silver. There are draperies here, besides the ruffled curtains, of a figured glazed chintz on a blue background. This same blue chintz is used on the dressing table. Another old chest, a walnut bedside table, the candlewick spread, and the hooked rugs are in perfect harmony with the tone of the rest of the house.

The other bedroom is carried out in pink, gray, and black.

This small house attests that that coveted air of attractiveness need not necessarily be the result of great expense and elaborate decorating schemes.

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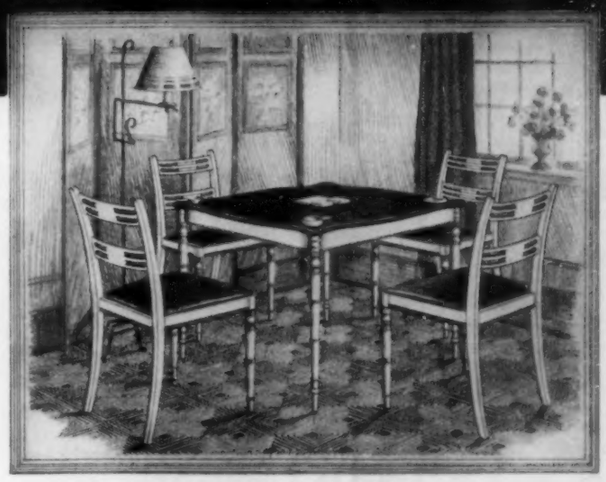

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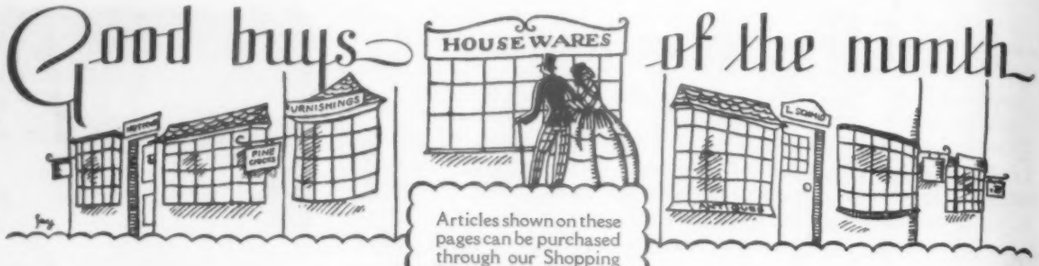
# Good buys of the month

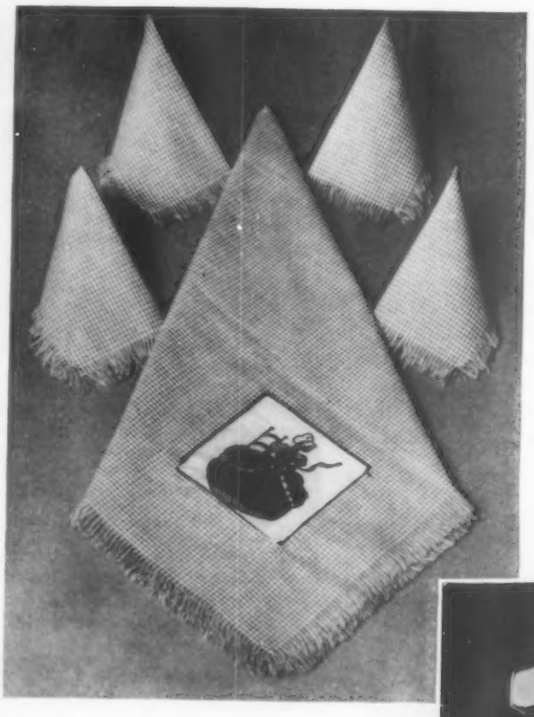



Articles shown on these pages can be purchased through our Shopping Service. Send money order or check made out to The American Home, 244 Madison Ave., New York City

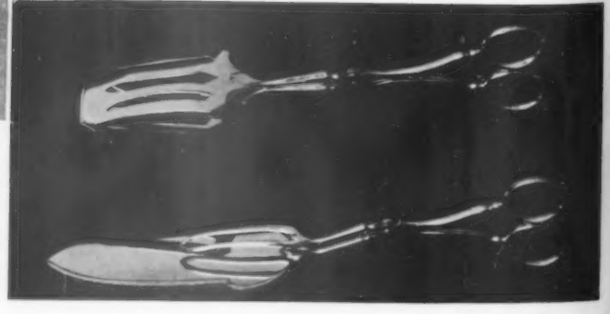
Spring has delicately touched these lovely glasses with white Lily-of-the-Valley and if your last summer's stock is depleted, these are refreshingly new. Small cocktail glasses $2.40, half dozen; larger size $3.60; highballs $4.80. They will be shipped to you express collect

The cute wooden stirrers with saucy heads, illustrated in the upper left-hand picture, are $3.25 a dozen, and the striped ones are $2.25. They come in assorted colors, and will be shipped express collect

At right—If you have looked longingly at French tôle and passed it by, you may stop right here, for this beautiful smoking set in old ivory trimmed and lined in red or green, or in striking black with gold, is only $2.50 express collect



At left—If too many afternoons of bridge involve weekly laundry problems you'll find it convenient to have on hand several gingham luncheon sets. Choice of red, blue, yellow, or green and white checks with black and white appliquéd figures in each corner of 31" cloth; 4 plain checked napkins. $1.25 prepaid



At right—Sandwich or hot roll server at top is $3.50; pie cutter and server below is $3.00; express collect. Chromium with scissor handle

Above—This Venetian glass bowl in amethyst, amber, blue, or green, attached to a hand-wrought iron stand, makes an inexpensive and desirable ivy or flower holder for mantel or table. Height 7". $1.45 each prepaid

Above—The hamper, basket, and stool are ideal for summer cottage or home bathrooms and are especially low priced. White with yellow borders, and the cambric scallops with ball fringe is put on to your order, in red with yellow fringe, yellow with blue fringe, or pink with blue fringe. Hamper 21" high, $4.45; basket 12", $2.50; stool 16", $3.20. The complete set $9.50. Express collect (prepaid within 100 miles of N. Y. City)

At left—A fold-up-and-carry table has many uses and may be had in green with attractive floral design, as shown, for $4.50, or in plain mahogany stain at $3.50. Express collect (prepaid within 100 miles of N. Y. City). 24" high

At right—The towel and napkins below were designed by John Held, Jr. Fringed towel, 36", in green and white costs $1.25 and the 8x6" napkins, in assorted colors, are $1.25 for six, prepaid

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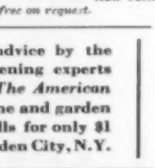


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## A small summer home in Minnesota

[*Continued from page 281*]

covered with a yellow wallpaper having small white all-over figuring. Curtains are ruffled yellow organdy. The spreads on the simple oak beds are handsome hand-woven coverlids in yellow and brown. The draped dressing table and chairs are in glazed chintz of dark green with yellows and brown. The handy shelf beside one bed provides a space for lamp, books, and other accessories.

Every comfort and convenience is provided by the careful arrangement of furnishings and equipment, and the owners have let themselves be freed from any hint of professionalism in creating these rooms for their own relaxation and use. The house, in consequence, is homelike, filled with fresh, charming color, and, though small, possesses the atmosphere of a much larger establishment. These are results which careful fore-planning, deliberate selection, and studied combination make possible in any house.

*—Jane Ten Eyck*

## In spite of the depression

[*Continued from page 284*]

The selection of a site, in the fall of 1931, presented no difficulties. Within a thirty-minute ride from the home in Berkeley land was cheap and plentiful. It was simply a matter of looking around until a vaguely-defined ideal was realized.

"A single definite specification lay in the back of our minds," Grover explained. "There was to be a tree—a large, spreading oak tree—under which the house was to be built, preferably in the rear of the lot. We soon found exactly that—and more! A friend directed us to a practically square corner lot—just an acre—in a secluded section not far off the main highway. Imagine our delight when the first glance revealed a majestic oak standing within fifty feet of the rear property line and twenty-five feet from the inside boundry line. We both enjoyed a deep thrill as we visualized our house setting in the shade of that tree, secluded by ample distance from both roads and by fruit trees; figs, apricots, peaches, pears, plums, nectarines, and persimmons. The outside fences were bordered with almond and English walnut trees. And there was gardening space a-plenty!

"All of this, combined with the restful vista of near-by orchards and rolling hills with Mt. Diablo forming a background, more than satisfied our most exacting dreams."

It had always been tacitly understood between the Johnsons that, true to a dominating and traditional California preference, the house would be of Spanish design. A January vacation trip with some friends through Mexico modified that determination somewhat, but not radically. Mexican architecture—a blending of Spanish, Gothic, and Italian motifs—promptly caught the Johnson's imagination. It is crudely expressed in the houses of well-to-do ranchers. After many days of observation in several Mexican states, they determined on the ell-shape patio type adobe house as the theme around which they would design their country home, with the intriguing provision that the new house was to be made to look old!

With their architectural ideas transcribed into a rough floor plan, the next move was to devise ways and means for its construction. Collections were slow; ready money was not overplentiful. There were occasional slack periods at the office. One evening as Grover sat contemplating the situation it occurred to him that there was a direct economic relationship between those slack periods in his practise and a number of unemployed workmen who might need his professional services—for themselves or members of their families. Why not exchange dental work for labor—even for the limited architectual assistance he anticipated would be necessary? Why not adopt the system of neighborly bartering and exchanging that served the country's pioneers who achieved much in the way of harvesting, home and barn building, and many other improvements through moneyless exchanges of labor?

Obviously, the basic problem was to contact the right people. The solution was promptly found in the humble "want ad." Two or three lines inserted at a trifling cost in the daily newspaper as the different craftsmen were needed brought responses enough to insure the building of a half dozen homes! It was simply a matter of choosing. The craftsmen got rather the better of the bargain in that Grover furnished all of the materials, both for the house and dental work. He allowed the prevailing wage scales to apply and, in turn, charged his regular fees for the completed dental work. Thus, strictly speaking, the labor cost of the house did exceed $50. Just how much, Grover neither knows nor cares; it will be hidden somewhere in the expense figures covering the year's practise. Whatever the amount, it has already been figuratively written off as a contribution to a worthy cause.

"To their credit," Grover declared with impressive sincerity, "it should be said that, without exception, the men gave their best and took a genuine interest in the rather unusual enterprise. They willingly agreed to adjust their dental-work appointments so that my 'pay' practise could have the right of way. In turn, I expected them to work only on their unemployed days. It was not in any sense a time-clock job; often a day constituted as many hours, more or less, as proved necessary to do a definite job, such as plastering or painting at one 'sitting.' With money left out of the transaction, there was no yardstick of value to follow, no tension of any kind. The men listened patiently to my sometimes strange, nontechnical lingo. And they made inevitable changes without complaint.

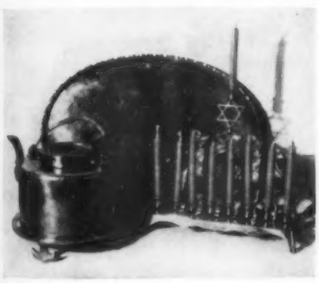
"This crude attempt to measure the good that came out of the plan of exchanging services would not be complete without the statement that most of the men have said that otherwise their very much needed dental work would have gone undone; that even in so-called prosperous times it had never been possible to accumulate the necessary money and that they appreciated the opportunity to make such good use of time that otherwise would have been wasted. Turning again to my side of the picture, I have acquired several new patients through the recommendation of these men and their wives."

Through the courtesy of a mutual friend, Grover got in touch with an architect especially skilled in Mexican architecture who needed some dental work. He drew Grover's rough floor plan to scale and put the finishing touches on the general design.

AMERICAN HOME PORTFOLIO ~ 8

It goes without saying that not a single contractor figured in the building of the house. It was in all respects a day-labor job, supervised to the last slap of the paint brush by the owners. Indeed, Grover put in many hours of real labor. His physician heartily approved of his decision to spend one mid-week day and his week-ends on the job.

"The cost of building materials was approximately $2,000," Grover explained. "A low figure for a house with a large living room, two bedrooms, a bath, and a kitchen with dining alcove. And we got a lot of pleasure out of the buying job. For example, at first we did not plan on using brick at all. But when an advertisement of a salvage company offered used brick taken from a wrecked public building at $6.00 per thousand as against $13.00 for new, we did some figuring. It cost but little more to use brick instead of rough lumber and battens for the ends and outside walls of the ell-shape structure. The walls under the patio porch were built as originally planned. Since the idea was to achieve an aged effect, used brick



were preferable. The mortar was allowed to 'ooze' out unrestrained, giving a rough effect.

"As a matter of fact, save for the tile roof and an exceedingly small amount of interior finishing lumber, only second-hand materials were used. The rough lumber, including the heavy beams for the living room and the over-hanging eaves, came from the yards of the salvage company. In this instance the saving was almost half—$18 per thousand feet as against $30 to $35 for new. Here again the scars of years helped get the desired effect of age.

"The $2,000 took care of all interior finishing incidentals, such as the breakfast nook buffet, the kitchen cabinets and drawers and the sink, two heavy timbered double beds and two chests of drawers for the bedrooms. It also provided the brick and mortar for a sixty-foot wall six feet high at the back of the house, an entrance gate, a septic tank, and an outdoor charcoal grill. A little *ad libitum* figuring leads to the conclusion that the golf club bills that would have been paid during the construction period provided the cash for an electric range and the refrigerator."

The second architect, working on a service-exchange basis, helped with the painting and interior decoration problems. One of the outstanding finishing touches is the wrought iron hardware that is used throughout the house. It was especially designed in the shop of a skilled craftsman who was glad to accept dental work as payment. There is real charm in the massive old-style thumb latches that raise the long bars, and the small iron plugs that hold them fast as a protection against uninvited guests.

While Grover was busy building the house, Rosalie got many a thrill planning the decorating and furnishings. When in Mexico, with the house still more or less in the dream stage, they visited a primitive furniture factory and selected the living room furniture: A settee and several arm chairs fashioned entirely by deft native artisans from gaily decorated pig skins and sturdy strips of reed. Straight-back chairs were brilliantly colored and decorated in true Mexican fashion. From the stock of a native pottery manufacturer they selected the patio water jug, several decorated bowls and some decorative wall candle holders. The rate of exchange being unusually favorable, the total expenditure was less than the duty-exempt $100 allowance. An American-made reed davenport with cushions, a few small Mexican rugs, two floor lamps that had served their time in the town house, drapes made by Mexican weavers in a Southern California factory, and a mission design library table made up the nucleus of the living room furnishings.

It was a six-month job; that is, the major construction work was done within that time—from April to October. But there was considerable inside work left for the fall and winter recreation days. The open-air work, plus an intriguing mental diversion, completely restored Grover's health. With the spring will come the building of a garage which is to include a servant's or keeper's room, planned for a possible future need. And then there will be the landscaping, the gardening, and the endless number of puttering jobs that go with country-home life.

A frequent visitor, the writer has watched the progress of this commendable venture with intimate interest. The facts briefly set forth in the above paragraphs were assembled one evening in September as we sat under the cherished oak tree, far up in whose branches shone an electric light of miniature-sun proportions. Beyond its radiance the airway beacon light on Mt. Diablo flashed on and off as if winking wisely to a troubled world, proud that almost within its shadow range the revival of a primitive method of exchange had, in a small way at least, weakened the crushing power of a world-wide depression.

## A doll's house for two

[*Continued from page 285*]

a little home in the country for good and all time. Our problem, then, was a home that could be used for summer vacations and yet adaptable to the rigors of hard winters. Of course, with a limited purse our house must of necessity be small at first, but so planned that another wing could be added at a later date without spoiling the architectural whole. And all this within a $3500 limit. I can still see the wry face our architect made when my wife and I delivered this ultimatum. That he filled this difficult order 100% I think you will agree.

What materials would we use in the construction of our home? Would it be logs, shingles, clapboard, stucco, stone, or a combination of any of these? We discarded the thought of logs for three reasons. They cost more than other materials, with the possible exception of stone, because of the labor involved in cutting and fitting by hand. The chinking necessary between each log, to fill all irregularities and make the room air tight, has a habit of cracking and falling out due to weather changes. The interior of any room finished with logs would of necessity be dark as compared to a more conventional type of light wall surface. This last thought was very important to us as sun worshipers.

Shingles we discarded with an eye toward future repair bills. Clapboards we reserved as a pos-

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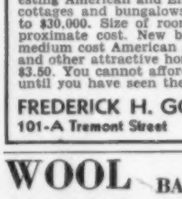

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sibility. Stone was out of the question because of our slim budget, though we did reserve a place for them in our foundation.

This, then, brings us down the list to stucco. It is true that it has its faults. So has every material that isn't used properly. I have yet to see a stucco wall, which has been properly mixed and laid by a skilled artisan, crack, peel, or chip in any manner. And it must be admitted that it, too, has lasting qualities. Properly used, stucco makes an ideal outer surface for any building. By that I mean, use it sparingly. Break up what might be a monotonous wall of this cement mixture by combining with it other materials such as brick, stone, or half timber. In our own case, a glance at the illustration will show how the garage doors and a generous sized studio window were used to advantage in this respect.

So, by a process of elimination we had confined our choice on materials to two, clapboard and stucco, with the possible use of fieldstone in our foundation. In the matter of clapboard, we argued long as to the best type for our purpose, finally agreeing on the wide, rustic cedar board, stained dark brown. This board weathers well and combines with stucco to pleasing advantage.

Having selected our materials, what would our young architect do with them? After much mysterious figuring with pencil and paper, he presented a rough draft of the plans which accompany this article. We were delighted with the wonders he had worked. Our foundation would be of natural fieldstone around the entire house from the grade up. Below the surface, the walls would be of poured concrete, so that a temporary cellar ten by twelve, which does not show on the plans, could be excavated to full size at some future date. A large door frame was incorporated in the foundation to take care of the cellar door, and sash windows were included all around. A pot stove and hot water boiler was to be installed in that tiny cellar until such time as we could put in a more complete heating plant.

Glancing at the first floor plan, you will notice the living room is of more than average size for a house apparently so small. And due to its large studio window and casements, together with the French doors from the porch, it is exceptionally light and airy.

But why casement windows, you ask? Aren't they liable to be drafty in cold weather? Yes, unless the windows have been properly weather-stripped. As for our windows, this important safeguard for a warm house has not as yet been done. Bear this in mind, though; ours was to be a summer home at the outset, with the possibility of putting it into all-year use in the future. Also, it cannot be denied that casement windows opened their full length give ideal summer ventilation.

To return to our discussion of the living room, note the massive fireplace which is included in the plans. It is constructed entirely of fieldstone and rises in a majestic sweep from floor to ceiling. Its cozy glow can be felt in every corner. The mantel is a solid chestnut log smoothed on top and bottom making it practical for use, and there is a very interesting knot hole somewhere near its center. The ceiling in this room is beamed with hand-hewn chestnut logs that plainly show the adz marks. Our friends usually lift an eyebrow when they see those beams, but they were not an item of heavy expense. There is an old fellow up in the hills who seems to think his particular calling is the hewing of chestnut logs, with the consequence they are easily procured at a nominal price. The floors are of No. 2 common oak laid over a sub flooring of shiplap. Though there are a few worm holes here and there in this grade of oak flooring, they do not detract from its strength one bit, and certainly there is a vast difference between this and the clear grade. All doors throughout the house, with the exception of the main entrance, kitchen, and porch doors, are of the cabin batten type in pine. Their natural finish has been given two coats of boiled linseed oil to give them an aged appearance.

The decorative finish of the living room ceiling was somewhat of a problem to us, but here, again, our young architect came to the rescue. A solution of creosote was first applied to the pine boards which comprised the ceiling, and over this a single coat of whitewash. This treatment gave us the antique effect we so much desired, for the creosote worked through in places to give the splotched appearance of old wood.

Now for the inner wall surface. Again let me remind you we built the house with an eye towards the future, and we wanted the best of materials so far as possible. Experience has proved the best to be the cheapest in the long run, and with this thought in mind we discussed various wall finishes and coverings. Of course I held out for knotty pine in the living room, but old man budget would not stand up under that blow. Plaster was discarded as being too formal and cold. That latter thought sent us off in the right direction. Why not insulate every room in the house? There are many fine insulating wall boards on the market which lend themselves to any decorative treatment. We chose one of the medium priced wall boards whose ivory toned wood fibre surface reflected cheery light in every room. As this material comes in sheets about four by eight feet in size, we paneled the joints with three-inch-wide pine strips stained with oil. At some later date we can apply the knotty pine directly over this material in the living room and still retain the insulating qualities we so much desired. You cannot call this needless expense, for money spent on insulation is more than offset by the saving in fuel required to heat a home. And we know that it also makes for a cooler home in the hot weather. Our living room was much more comfortable than our porch during the past summer. So much so, in fact, we are planning to line the porch ceiling with the same material.

Before entering the kitchen, notice the deep closet and handy entrance to the garage in the alcove at one side of the living room. And the cellar stairs opposite the closet. The garage, by the way, though being of more than ample depth for any car I might hope to own, was planned with another thought in mind. What man does not hanker for a complete workshop where he can putter away without disturbing the sanctity of orderly rooms? Can't you just see the workbench that will some day occupy the space at the rear of that garage? And row upon row of shelves for tools, paints, and whatnot? But this transformation will not take place until the garage has been thoroughly fireproofed with sheet rock. This I can easily do myself, for the material comes in various sizes that can be handled without any back breaking toil.

The kitchen wing, with light and air coming in from three

[*Please turn to page 307*]

# Your house—its care and repair

**The care of the house and its upkeep is an ever-important topic to the home owner, and during the last few years it has become vitally so. Those repairs which have been put aside must now be attended to without further delay. With this in mind, THE AMERICAN HOME is offering a service to present home owners and prospective home owners which is being conducted by Mr. Jonas Pendlebury, A. I. A. Address Mr. Pendlebury in care of THE AMERICAN HOME, 244 Madison Avenue, New York City, and enclose a stamped, addressed envelope for reply**

## BRIGHTENING STUCCO

**I have a stucco bungalow. This stucco is in excellent shape, but it needs freshening up. Two ways to brighten it have been suggested: one by spraying paint and the other by a thin coat of stucco thrown on with a brush. Which would be the more economical method? Which will make an excellent bond with the stucco, and will it peel or crack off?**

The application of the paint probably would be the least expensive. If you decide upon the use of paint I would suggest the use of one of the many waterproof preparations especially made for exterior stucco walls.

On the other hand, should you decide upon the brush coat of stucco you may rest assured that it will bond with the present stucco because its consistancy will be something similar to a heavy coat of paint, and will adhere to the rough texture of the present stucco.

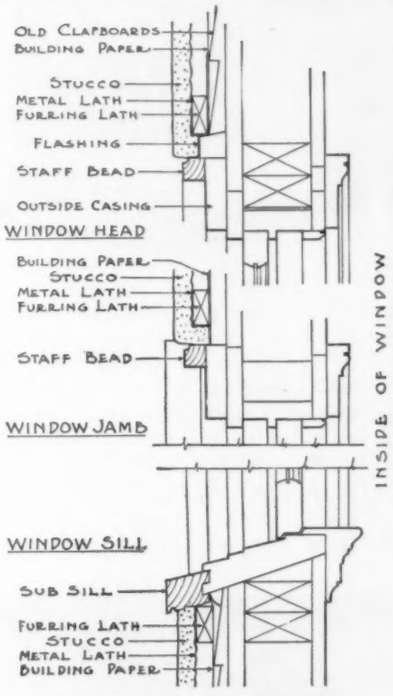
## STUCCO OVER CLAPBOARDS

**The exterior of my home is of clapboards. I should like to cover this with stucco. What is the best method and how shall I treat the door and window openings? I shall have no trouble at the eaves because they project about one foot all around the house.**

Cover the entire surface of the clapboards with heavy tarred felt, each strip overlapping about two inches and nailed securely. Over the felt apply 7/8" x 2" furring lath, laid vertically and spaced about twelves inches on center. When the furring has been applied, cover the entire wall surface with galvanized expanded metal lath, stapled on the bearings at six-inch intervals, and wired once between bearings with lacing wire. Now the surface is ready to receive the stucco. The stucco should be three-coat work and one inch thick at least.

The heads of all openings should be flashed with copper. The use of moulded staff bead around the sides and heads of the windows secured to the outside casing, and wood sub-sill will take care of the increased wall thickness. These members when attached should be set in white lead. The accompanying sketch indicates a method of forming a key between stucco and staff bead.

The treatment of the stucco adjoining the entrance doorways depends upon existing conditions. If the doorways are perfectly simple with plain outside casings, the method suggested for the windows may be used.




**Applying stucco over clapboards**

## A GARAGE FOUNDATION

**I am intending to build a two-car garage and would like to know how deep a foundation is required and if the foundation must go entirely around or be omitted at doorways.**

The foundation for the garage should be carried down below the frost line, four feet is the usual depth for work in the State of New York. When on filled ground the foundations should be carried down to a level of six inches below the natural grade. It is quite unnecessary to carry the footings below and across the door openings.

## A LEAKY FRONT DOOR

**The front door on my house is made of wood battens and the joints have parted. The wind and rain come through the door and at the sides also. I have fastened the battens with metal studs but they still leak. The walls are of stone. What would you suggest as a remedy?**

Door frames set in masonry openings usually have a staff bead, that is the moulding on the outside face of the frame next the masonry. Remove this staff bead and scrape out the loose mortar and dust. Caulk the voids round the frame with oakum, packing tightly as much material as the voids or spaces will permit. When resetting the staff bead, paint the back with white lead, and again caulk the spaces between the moulding and the masonry with oakum, point up with elastic cement.

The most important thing to do to the door is to have it weatherstripped. When the door is being so treated observe whether or not the top and bottom edges have been painted or stained. If neither, then paint or stain them.

The batten joints may be made weather tight by puttying. Work the putty in with a putty knife until the joints are filled completely, then point up neatly leaving a perfectly smooth finish. Before refinishing the door allow sufficient time for the putty to set—about seven days.

## WALLPAPER ON STIPPLING

**The walls in my home are painted, the finish is stippled. I wish to paper the walls. Could you tell me what preparations are necessary to put wallpaper over the stippled surfaces?**

If the stippled wall surface is exceedingly rough, I would suggest washing the wall with a solution of soda and warm water. Precautions must be taken to keep the solution away from painted woodwork. When the wall surface is thoroughly dry apply one coat of glue size. Then paper.

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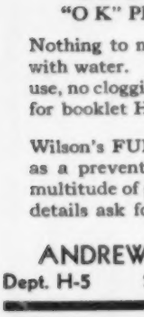

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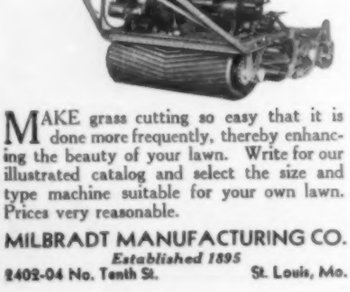

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Day-blooming Waterlilies will do duty at night if they are treated with wax

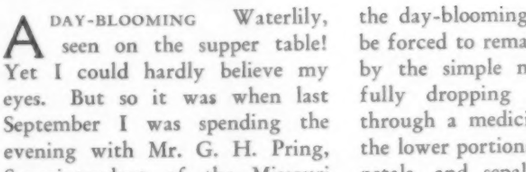
Leonard Barron

A DAY-BLOOMING Waterlily, seen on the supper table! Yet I could hardly believe my eyes. But so it was when last September I was spending the evening with Mr. G. H. Pring, Superintendent of the Missouri Botanical Garden, and this is how this discovery came about:

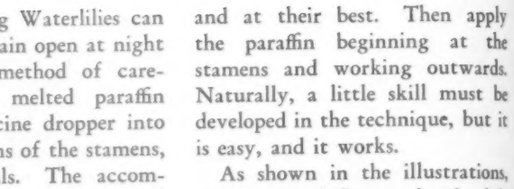
Of the two great practical divisions of Waterlilies into day-bloomers and night-bloomers the regret has always been that the day-bloomers, which far outdistance the others in splendor and beauty of color, have the somewhat disconcerting habit of going to sleep as evening approaches to remain closed until daylight returns again. Therefore, these gorgeous blooms have been practically useless for cut flower display, but human ingenuity has sucessfully overcome nature's habit.

It has been discovered at the Missouri Botanical Garden that the day-blooming Waterlilies can be forced to remain open at night by the simple method of carefully dropping melted paraffin through a medicine dropper into the lower portions of the stamens, petals, and sepals. The accompanying pictures dramatically tell the story when blooms of Mrs. G. H. Pring were used.

*Photographs courtesy Missouri Botanical Garden*



The first day, noon. Normal and waxed



The first day, midnight. Normal and waxed

Use paraffin of a low melting point (not above 47° C.) so that the flower tissue is not injured. Also it is important that the liquid paraffin sets quickly. The solidified wax then holds the flower parts rigidly in place, preventing closing. It is just as well, by the way, to tint the paraffin to match the flower in which it is to be used.

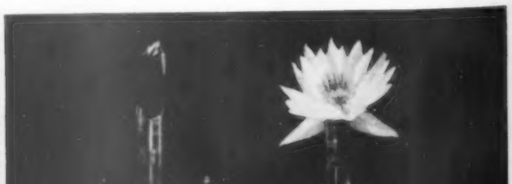
Cut the flowers in the morning of the first day of opening. Put them in a deep container of fresh water in a cool, light place until the morning of the following day when they will be wide open and at their best. Then apply the paraffin beginning at the stamens and working outwards. Naturally, a little skill must be developed in the technique, but it is easy, and it works.

As shown in the illustrations, the untreated flower closed while the treated flower remained open.

The luxurious beauty and regal splendor of the Waterlily always tempt one to cut it and attempt its use in table decoration, etc., and here at last we have a demonstration of a practical method of making the day-blooming Waterlily a practical flower for the purpose. Flowers treated in this way also keep better than untreated blooms.

It is curious to note however that this method of treating the day Waterlily is not successful with the night-bloomers which, in themselves, lack sufficient substance to support their own petals under such handling.

The second day, noon. Normal and waxed



The third day, noon. Normal and waxed

## A doll's house for two

[*Continued from page 304*]

sides, should be a delight to any woman. My wife calls it a scientific kitchen, the cabinets and sink being grouped in one unit, thus lessening the amount of energy expended in doing the work-a-day tasks. You people who are considering the modernization of an old house would do well to bear that point in mind.

The porch, extending across the rear of the house, commands a sweeping view of the lake and is screened with No. 16 mesh copper, as are all windows throughout. French doors give access to the living portion of the house, and the usual six-light door to the kitchen. At a not too distant time we shall glass in this porch so as to make the rest of the house more comfortable in winter. But we shall use windows hinged in such a way as to fold accordion fashion, thus not sacrificing the full benefit of our open air room.

There are only two bedrooms on the second floor, but you will note they are of generous size. Each, at its greatest width, measures ten by sixteen feet. This is more than ample room. Our friends generally exclaim when they see these rooms, "But I should think it would be frightfully hot so close to the roof!" Such is not the case, however, for we took the precaution to thoroughly insulate all ceilings under the roof with the same material used so successfully on the first floor. We have cool sleeping rooms, no matter how warm the weather. And the casement windows admit plenty of light and air.

The bathroom, though small, is quite complete. It, too, is insulated throughout, and some day we shall apply an asbestos composition on the side walls that closely resembles tile. Not only is it fireproof, but it is washable, and what is more important to us, far less costly than the ceramic product it is copied after.

This, then, is our little home. True, we were not able to keep strictly within our $3,500 budget. As usual, there were a few extras we had not counted on, but those extras did not amount to over $200 dollars. This made the total cost of the house, exclusive of land, electric fixtures and furnishings, $3,700.

Of course it is not a finished product. I trust it never will be, for then the fun will be over. The cellar must be completed some day. We anticipate laying down an oak floor over the rough boards on the second floor.

Oh, it's fun, this building a house. Best of all, however, is the sense of security it gives one in having a place he can call his own. A safe haven for the later years of life. A cozy little home. And our "doll's house for two" is just that.



## Annual vines for shade and flower

[*Continued from page 273*]

desirable characteristics of annual vines. It provides a dense, shady screen very quickly. It bears marvelously beautiful sprays of white flowers, and in fall is covered with fruit in the form of great, green seed pods, that resemble the cucumber.

Most of these annual vines are somewhat tropical. Therefore, if to be sown outdoors, wait until you are sure that the last frost danger is gone, and the ground beginning really to warm up. Sowing in cold ground the seed simply rots.

## Sow seeds now

[*Continued from page 272*]

in late summer or early fall and then die in quantities during the winter months.

Delphiniums sown in early September and Lupins sown in late May, treated as biennials, result in a first-class floral display the following season.

The biennials are not a clearly defined group, and for garden purposes we include a number of naturally short-lived perennials which give the best results when treated as biennials, that is when sown one year to bloom the next, the plants being then discarded. I quite realize that some people will recoil from the suggestion to tear up his Foxgloves, Pinks, and Sweet Williams so soon as their season of flowering is past; but these, and many others, are so much better in young plants that there should be no compunction about doing just this, and planting late annuals in their places to extend the season of bloom.

*It's like a Sponge*

YES, and better too! It not only absorbs moisture but holds on to it tenaciously, contributing the very advantages gardeners have always wanted most—billions and billions of tiny moisture-laden particles holding the life-giving water directly where thirsty plant roots can most conveniently find it and make use of it.

Tests made at a leading scientific institution of plant research showed that German and Holland peat moss will absorb and hold at least seven times its own dry weight—that is, 700% of water. In contrast, good garden loam showed itself capable of holding about one-half its own dry weight, or, to be exact, 55%; while sand absorbed but one-fifth or 22%. Since plants themselves are made up from 60 to 95% of clear water and can take their food only in solution, the importance of this moisture reservoir is easily recognized.

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Even if you have planned to not make another improvement or add to your garden this year, you should use this German and Holland peat moss. Your plants will respond with a newness and freshness wherever it has been applied. German and Holland peat moss is the means of bringing vigorous growth, greater beauty.

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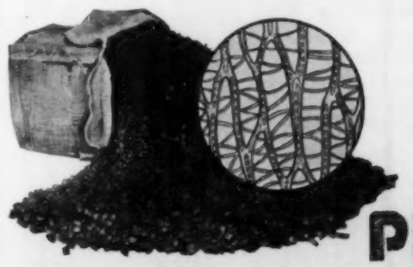

*Interior construction of the water cell of sphagnum peat moss—the reason why it holds such a tremendous volume of water.*

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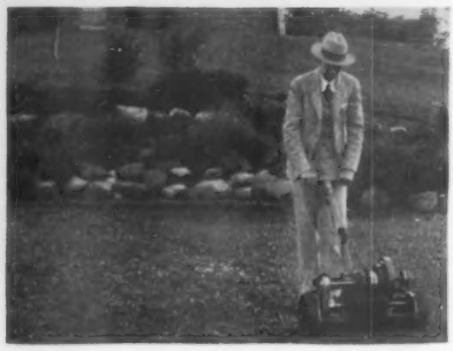

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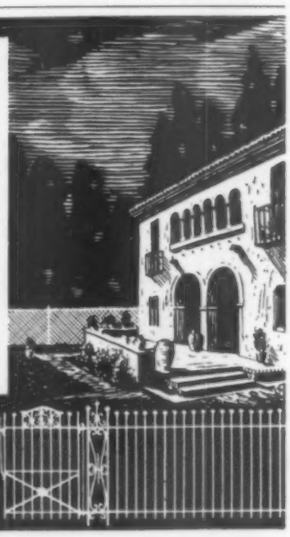



# $ Dollar ideas $

## An idea for the hostess

Quite by accident I discovered a quick way to put guests at ease. My son left a box of tops on the table and, upon finding them, my guests spent the evening demonstrating their ability at spinning tops. There are many other children's toys that will amuse adults too and help to make your evening a very informal and entertaining one. MRS. DONOVAN A. TURK, *Indianapolis, Ind.*

## When feeding your pet

When placing a dish of food on the floor for your cat or dog be sure to place under it a large tray as a protection to the floor. B. G. CLARKE, *Staten Island, N. Y.*

## Removing old wallpaper

An easy way to remove old wallpaper is to open the valve on the radiator and give the room a steam bath for half an hour. This will not injure the woodwork and the paper will come off in strips. IRENE E. DANKERT, *Chicago, Ill.*

## Lumpy brown sugar

Lumps may be removed from powdered and brown sugar by placing it in a warm oven for a short time. MRS. METTA MARSAN, *Sunnyside, Wash.*

## Renovating old window shades

If your kitchen or bathroom shades are becoming shabby you can renovate them in this way: Paint them the color of your room, using paint or enamel the consistency of cream. For the kitchen shades cut out pictures of vegetables or fruit from magazines or catalogs and paste them on the bottom. Then go over them with clear shellac. On the bathroom shades pictures of waterlilies or other flowers may be used. MRS. N. E. BRIGHTWELL, *Pine Bluff, Ark.*

## For decorative lights

To color electric light bulbs dip the bulbs in a saturated solution of alum and let the liquid dry on. Then color with aniline dyes of the desired shade. MRS. GEORGE SLOANE, *Cleveland, Ohio.*

## Protecting small seeds

When watering small seeds in a cold frame or box spread a piece of cheesecloth over the soil. This will prevent the seeds from being washed away. BETTY SUTHERLAND, *Manitoba, Canada.*

## Rush bottom seats

When the rush bottom seats on chairs become shabby just brush over them with shellac. It protects and brightens the rush. HELEN W. B. JOHNSON, *Norristown, Pa.*

## A protection for bed pillows

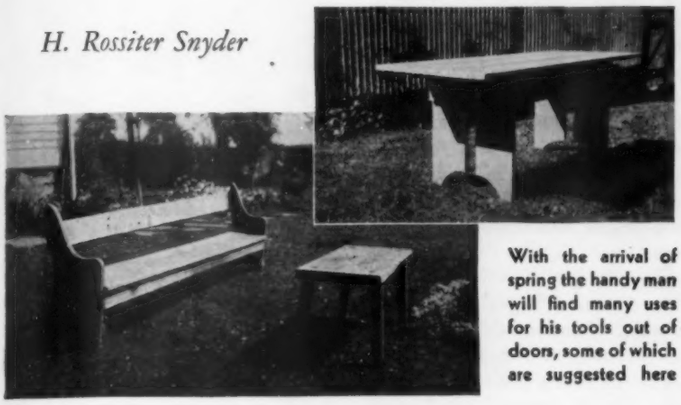
To keep bed pillows sweet and clean I use one pair of pillowcases on each pillow. Each week the top case is changed, and once a month the lower one is changed. MRS. K. C. OTT, *Lincoln, Nebraska.*

## Two pies in one

Because my husband and I like lemon pie and our two daughters prefer chocolate, and to obviate any waste I manage this way: Place a strip of cardboard wrapped in one thickness of paraffin paper as wide as the pie is deep in the middle of the baked shell. In one side the lemon filling is poured and in the other the chocolate, using one half the recipe for each of the pie fillings. Then a meringue is placed over the whole, being careful to spread it to the edge of the crust. Bake in a slow oven 250° F. until the meringue is delicately tinted. MRS. W. A. STEPHENSON, *Galena, Illinois.*

# Things you can make for your garden

*H. Rossiter Snyder*



**With the arrival of spring the handy man will find many uses for his tools out of doors, some of which are suggested here**

A UTILITY garden table is perhaps the most important piece of outdoor furniture. It may be built of heavy planks of weather-resisting wood, not less than 1¼ inches thick. White pine, cypress, cedar, all are suitable, and the lumber dealer may be consulted as to other sorts for the purpose. The top should be

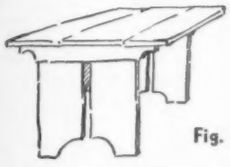


Fig. 1

about 3 feet wide, taking 3 widths of plank, and about 5 feet long; height 26 to 28 inches.

A suggestive design for a simple garden table is given here (Fig. 1). This requires a minimum of sawing. Regular plank stock is cut to length for the legs, as well as the top. Only three pieces in the whole table are of different width than this, and these may be cut out with a rip saw. The few curves are handled with a compass saw before the table is assembled, or they may be roughed out with a row of augur holes along the line.

This type of garden furniture is made sturdy by using brass or galvanized screws for assembling, setting their heads slightly below the surface, and puttying the holes before applying the finishing coats of paint. To prevent warping, if it is painted, all edges and sides should receive the same number of priming and paint coats, preferably three in all. An ultra-fine finish may be given by using a last coat of spar varnish.

The bench having a church-pew design (Fig 2.) is made of heavy planks, 12 inches wide, and 1¼ or 1½ inches, thick. The ends are made by laying two widths side by side on a floor, drawing the curves, then cutting them out with a compass saw, wood rasp and sandpaper. The planks are joined by cleats, one set placed at just the right height to support the seat. The two cross bars, at the back, should be of 6- to 8-inch width, rather than 12-inch width.

Another type of garden bench is made like a long chest with a hinged lid and a simple, straight back (Fig. 3) for garden tools.

The hinges of the seat may be ordinary galvanized door hinges or, if a water proofness is desired and the seat has not been hinged to the back of the box, a strip of canvas or sail cloth may be used along the joint, carefully fastened down with copper tacks. Give the bench three paint coats and one varnish coat.

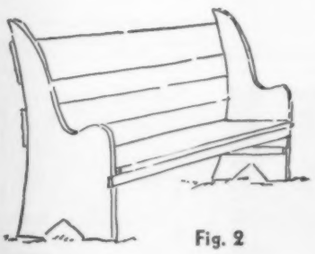


Fig. 2

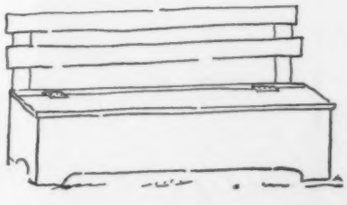


Fig. 3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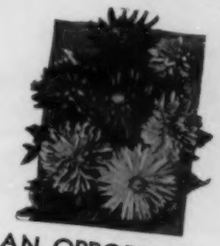

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# A lily pool beside the house

*Raymond B. Wailes*

THAT two-foot square recess made on many houses by bay window projections, can be built into an attractive lily pool. Already having two stone, brick, or concrete walls, it is only necessary to build two more with brick or stones, and cement, in order to transform an unsightly feature to one of beauty.

After removing the earth to a depth of a foot and a half or two feet, thoroughly wash the dirt from the house walls, so that the cement will have a perfect bond between the bricks or stone and the two existing walls. The earth bottom should be rammed hard and lined with red bricks, bonding with a mixture of equal parts of sand and cement mixed with water. If large stones are to be used, lay them in place and pour the cement-sand mix in between them. The walls are built from one or two thicknesses of brick, laid edge up, using the one to one cement sand mixture to bond the brick together. All dirt should be removed from the bricks and they should be soaked for several hours in water before laying. When the brick walls have been built to within two inches of the ground level, a layer of cement should be spread on the top edge. Rocks of at least four inches in one dimension are set into this cement so that they project about two inches.

To make the pool securely water tight, it is best to give it a coating of rather thin cement-sand mix with a trowel after the bottom and the two side walls have set about ten hours. Still another coat can be applied to this wash coat, always applying the cement to damp or wet surfaces. A wet burlap bag laid across the completed pool will keep it from drying out too rapidly and thus cracking.

The lily pool is filled half full of a mixture of good garden soil to which about one third of rotted animal manure has been added. Lacking this fertilizer, several handfuls of prepared plant food can be used with the soil. The pool should then be filled to the surface (the remaining half) with water, and allowed to stand for a month or six weeks to allow the fertilizer to be thoroughly decomposed. If bone meal is used, several months should elapse before the Lily tuber is placed to its customary two-inch depth below the top of the soil in the pool. More than one Lily should not be used in a pool containing four square feet.

In a sunny location, one Waterlily root will provide many Lilies in a season. If the recess is larger than four square feet, then another aquatic, such as a Cattail, Water-hyacinth, Umbrella Palm, Pickerelrush, Lotus, Arrowhead can be added.

One or two goldfish in the pool will prevent mosquitoes from breeding in the water.

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## Men, meet the kitchen

[*Continued from page 289*]

boiled ham. But try dropping by the butcher's some afternoon on your way home, get a big slice of ham a half inch thick, go home and get everybody out of the kitchen, bolt the door and have a good time.

### Broiled ham

Lay out the ham and whack around on it a little with the edge of a saucer. Rub a tablespoonful of brown sugar into it on both sides. On the side that is to be the top, smear on a spoonful or two of butter. Lay it on the wire rack that sits in the drip pan in the bottom of the range. Take the juice of a can of pineapple and the juice of two or three big oranges, mix them and pour over the ham, letting the juice run into the drip pan. Add a dash or two of mustard to the ham, if you want to, and a few drops of bottled meat sauce or catsup. If you see anything else around that you think'd be good with it, why put that on, too. Slide it under a low flame and let the ham broil. You can test it with a fork in about twenty minutes to see if it's ready. The meat juice and the butter have dripped into the pineapple and orange juices and that makes the best gravy you ever ate. And the ham—say, it's delicious!

A part of that I read somewhere as a bonafide recipe, and a part I added myself. Perhaps it's being cooked right along in our better homes. I don't know or care. So far as I'm concerned, it is largely an original dish and that's the main idea. When you hit upon something that, to the best of your knowledge, is a brand new discovery, you have planted your flag in unmapped territory, so to speak, and you will get a real thrill out of it.

Anybody can cook and serve scrambled eggs, and most everybody does. But one time down in Vera Cruz a Chinese cook set before me a scrambled egg dish that was different—at least it was new to me. I don't know for certain how he made it, but I retained a hazy idea and hastened to cook it myself when I got home.

### Scrambled eggs

Mix four or five eggs in a bowl, as usual, add a bit of cream, and the following: one finely cut-up green pepper, half a cup of English peas, a cut-up fresh tomato, a few small bits of celery if you have it, and salt and pepper well. Scramble it all in butter and you have a real meal. You say that's an old one? Well, it was new to me and I thrilled the whole family with it when I first presented it at our house.

By the way, you'll get like that after a while. I mean, you'll discover a new dish, one that's served to you somewhere and one that's different, and you'll almost break your neck getting back home to have a try at it. You'll actually go around on the lookout for them.

And since I've got acquainted with our kitchen I've become something of a connoisseur of foods. I can sit up and swap cooking gossip with any housewife; I'm watching for new foods and the different ways they are served. And if you think that's a tame pastime you're all wrong. It's like an inventor working joyfully away in his beloved laboratory, spurred on by some noble inner urge to perfect a discovery that will bring happiness to all the world.

Once I read a magazine article by George Rector (just one of us fellows) in which he related the favorite dishes of many lands and the ways that they were cooked. He took you to France, to England, Germany, Spain, Italy, the Far East and way stations and gave you an inside view on how they concoct certain headline delicacies that have immortalized chefs of famous restaurants.

By the time I got through reading that story I was so hungry I could have eaten plain spinach. The family was away. I had the whole house to myself. And I was hungry. What those foreigners did with a bunch of pots and pans, why couldn't I? Wasn't I of average intelligence and wasn't the corner grocery still open?

Carefully I perused the recipes again. The way Rector gave them they seemed a trifle complicated. And while they represented nearly all the lands of the earth, a big part of the ingredients were only Greek to me. And I felt sure they would be to Mr. Schultz, down at the store.

But when you've been bitten by the kitchen bug you don't give up easily. I hit upon the idea of combining some of the Rector recipes, eliminating the things in one I'd never heard of, and substituting something from another recipe.


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And so by jumping from London to Bayreuth and back to Paris via Buenos Aires and throwing in a few inspirations of my own for good measure, I finally got a complete, and quite cosmopolitan, recipe together, made a list of the essentials, and hiked down to the store. Yes, Mr. Schultz, my wife's still out of town. (And don't look at me that way with those lifted eyebrows as you fill my order.)

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### Steak à la me

One to two pound steak, any kind; two or three small potatoes; two large tomatoes; medium size onion; third of a cupful of rice; cheese, prepared mustard, lemon, salt, pepper, sage, and some more things I'll think of in a minute.

Dice the onion, which means cut it up in small pieces, but not sliced, and brown in a skillet in a couple of tablespoonfuls of butter. "Hack" the steak, paint it lightly with prepared mustard, and sprinkle with flour. Put it in the skillet, scooping the onions on top, and add a little more butter if it seems to be needed. Hold the tomatoes over the steak and squeeze. Yes, squeeze. (Rector said that was the way some French cook did it to get the flavor of fresh tomatoes in a dish, and I was faithful to the last.)

In the meantime you have cooked the rice the usual way, and boiled the potatoes until tender. And you've made a plain white sauce, a little thicker than average. Dice the potatoes and add, with the rice, to the white sauce as it simmers. Salt and pepper liberally, add a pinch of sage and a dash of red pepper and a couple of teaspoonfuls of lemon juice. Your steak has been simmering merrily away in the butter, onions and tomatoes and of course you've turned it to let both sides cook.

Now Rector said, in one of those recipes, that a half a cup of wine was used in cooking some meat dish or other. I did not have any wine and I decided home brew wouldn't be a competent substitute but—brilliant idea! There was a loaded grape arbor in the back yard. I brought in a huge bunch of grapes and squeezed out perhaps three or four tablespoons of juice and added that to the steak. (You housewives would be surprised how that will improve the flavor of nearly any meat dish.)

The steak is done. The sauce has simmered until it is quite thick. Lay the steak in a pyrex platter, with the onions, tomato juice and the remains of the butter. Pour the sauce containing the rice and potatoes over it. Sprinkle liberally with grated cheese and paprika. Stick it in a hot oven until the cheese is melted and the top of the sauce has slightly browned.

Well, I ate that entire dish that night and afterwards I felt like getting on the housetop to shout the glad news to the world. When my wife came home next evening I called in a few special friends and repeated it. I know a lot of people who now have this dish regularly at Christmas, instead of mere turkey and dressing. Well, anyhow, they have it regularly.

And the field is positively unlimited. That dish just quoted is a good, filling, he-man dish. But there are other branches of this asborbing art.

Take the cookie field. You can find entertainment for weeks of spare time with cookies. I made cookies for two solid weeks before Christmas. Filled every jar in the house, tried every kind of recipe in the book and a few of my own. Then there are desserts, vegetables, candy—you'll be surprised at the endless experiments and fun awaiting you in the kitchen.

Sissy? Not at all! I'm a newspaper editor and a lot of loafers around the office say I'm "hard boiled." But I'd trade a chance to scoop the competition on the murder of the mayor to get home and tackle some new concoction I'd just run across. It's just another way of "letting off steam." Maybe you do it with a mashie or in a movie or at chess or stud poker or following a setter. They're all right, too, but I've got 'em bested. I can eat the fruits of my fun!

One thing more. You don't have to dirty every dish in the house. Use your head and take your time. Don't grab a clean bowl every time you get ready for a new ingredient to what you're making. Remember, even the best of things have their price. I get temperamental when I'm in the kitchen and I don't like to have anybody around when I'm engaged in the last crucial stages of completing a masterpiece. But, after it's all over, I rather like to see my wife come sailing in, apron on, and move up to the sink. But I'll always be willing to dry 'em!


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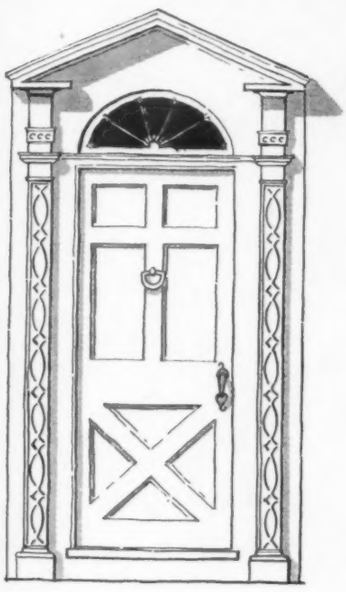

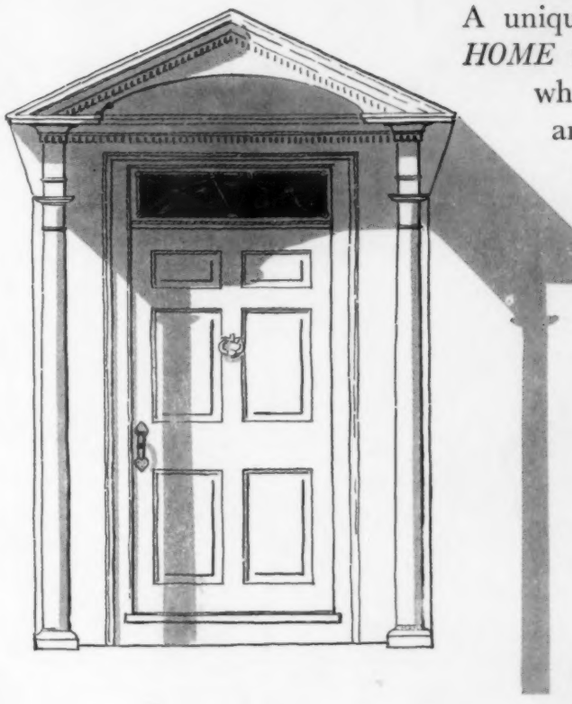

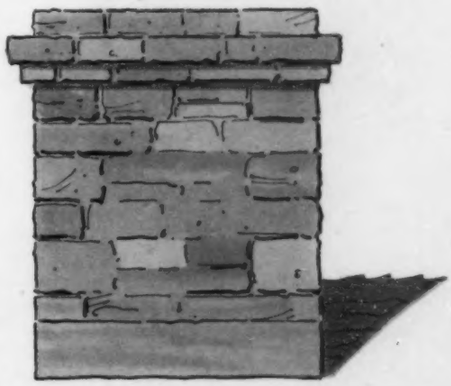

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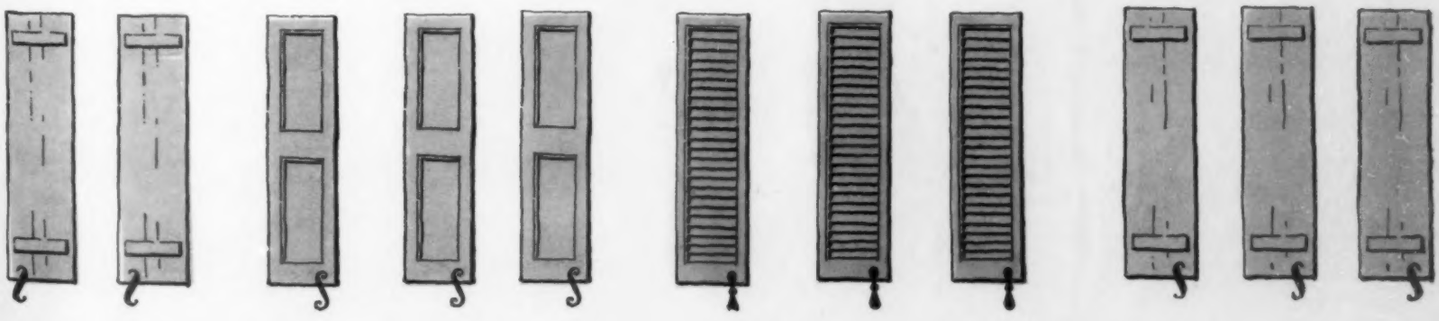

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